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*Sergei Rachmaninoff*

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# THE ETUDE

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## Rachmaninoff

This is the first issue of THE ETUDE which has ever been devoted in great part to a living composer—a Rachmaninoff issue. Editorial binoculars often look far into the distance, but cannot even focus upon men and things nearby.

That we have now residing in America a great master—one who in future years will stand out on the pages of history, as stood his great predecessors—is in itself an honor we should not ignore.

Not since Rubinstein visited America has any European composer-pianist of the stature of Sergei Rachmaninoff been with us. Simple, sincere, earnest, intense, granite in strength, yet fern-like in delicacy, the works of Rachmaninoff rank with the great music of all time. Representing, as he does, the genius of Russia, he brings a message to America to which our future MacDowells will eagerly listen. Indeed, his own admiration for the genius of MacDowell is very warm and sincere.

THE ETUDE takes pardonable pride in presenting in this issue Rachmaninoff's views upon important musical problems, and a composition by the master hitherto unpublished.

## A Magnificent Gift

AGUSTUS D. JUILLIARD, whose name was known only to a circle of friends and business connections a few months ago, has sprung into fame by the surprising bequest in his will of amounts reported to be from \$5,000,000.00 to \$20,000,000.00 all to be devoted to musical culture in America. Mr. Juilliard was born at Canton, Ohio, seventy years ago, of French parentage. He died on April 25th last. His wealth came from his activities in the textile commission business. He was not a musician himself, but was a director and boxholder of the Metropolitan Opera Company of New York. It is said that he rarely missed a performance. For many years he had been assisting young artists. Undoubtedly much of the money will go for the assistance of projects at the Metropolitan Opera House in New York. The following extract from the will denotes the limits of the bequest. "The administration of the gift is provided for along lines of great simplicity and elasticity.

"To aid all worthy students of music in securing complete and adequate musical education either at appropriate institutions now in existence or hereafter to be created, or from appropriate instructors in this country or abroad; to arrange for and to give, without profit to it, musical entertainments, concerts, and recitals of a character appropriate for the education and entertainment of the general public in the musical arts, and to aid the Metropolitan Opera Company, in the city of New York, for the purpose of assisting it in the production of operas."

THE ETUDE cannot answer questions about this philanthropy, as we have none of the details. Address inquiries to the Juilliard Foundation, c/o Metropolitan Opera House, N. Y.

## How Music Saved a King

ONE of the fascinating little bits of medieval romance is the tale of Blondel, the minstrel to Richard I. After the King was captured by his enemies, he apparently dropped out of existence. Blondel then set out upon a tour as a wandering minstrel, and while passing a castle where the King happened to be imprisoned, he sang one of the airs which the King knew. The King was thus able to attract the attention of Blondel and make his whereabouts known.

## Upward Music

THE progress of the reformatory and prison systems during the last century has been one of the encouraging signs of human development. From the crudest kind of cruel discipline in the management of the psychological and physiological phases of the offender and the offense, so that, at the present time, the man behind bars to-day is treated as one of the unfortunate freaks of nature, who by means of certain methods may or may not be restored to society as a worthy member. The record of many "men who have come back" is a glorious wave, washing away much of the pessimism of the criminal systems of other days.

In a recent issue of *Musical America* there was an excellent article upon the results of music in the work of the Kansas State Reformatory. It was reported that the majority of the men became more trustworthy after being trained in chorus singing. In prisons all over the country music is being introduced more and more.

Many of the men who are now incarcerated have lost their liberty not because of innate wickedness, but because society has failed to understand them or has offered them an environment which has ensnared them in crime. Thus there are thousands of cases of so-called criminals who are really nothing more than undeveloped human beings—people who have never grown up, and who have no more control over their doings than little children. Thus a man may be thirty-five years of age, but when measured by the famous Binet tests he may have the mind and development of the child of ten or twelve. Music seems to have a peculiar effect in bringing many of these cases under the control of those who are working to help them. It is certainly a simpler remedy than the rawhide or the irons, and is likely to be far more effective when intelligently used. The whole subject is so vast that it offers unexampled fields for exploration. It is hardly likely that very much that is definite will be determined in the scientific administration of music in penal institutions for another half century. Meanwhile, however, the men and women, from whom society is temporarily protecting itself, should have music as often as is practicable.

## Technic To-Day and Yesterday

TAUSIG, according to the say-so of the editor of his Studies, Heinrich Ehlert, had very strict ideas upon certain phases of pianoforte study and technic.

As near as we can get to it from written records, Tausig used to insist upon holding the elbows tightly to the sides while practicing his finger exercises. Whether he actually did this or not we cannot really tell, but this report was probably ancestor to the practice of some teachers of other days in which a book was held pressed up to the side of the body by the elbow while the student played.

Anyone who tries this for any length of time will acquire a stiffness resulting in pain in the muscles, which must surely lead to unnatural strain and injury. Indeed, we have the testimony of teachers who tried it and became so muscle-bound that their progress was impeded.

Now the pendulum has swung the other way, and we have "relaxation" ad nauseam, often resulting in a kind of jelly-fish technic, weak and ineffective. Of course, the sensible pianist and teacher seeks the happy mean, in which the principles of "relaxation" are properly applied.



### "Acclaimed by the Orient"

It has been the custom for years for pianists about to embark upon the golden seas of the American concert tour, to forward their European press notices. Now comes one, Podolsky by name (as yet unrecorded in any of our contemporary biographical reference books), who offers critical opinions from Shanghai, Tokyo, Yokohama, Kobe, Nagasaki, Saratov, Samara, Irkutsk, Vladivostok, etc. So far as we can see the criticisms are written in the same spirit and intelligent aspect as might appear in *The London Times*, *le Petit Journal*, or *The New York Post*. We would not be surprised now if we were to receive an article upon the "Transcendentalism of Eric Satie" by the grand Lama of Tibet. Surely, "the world do move."

### Chopin Opus 35

In an inquiry conducted some years ago, a number of great pianists, speaking independently of each other, gave the Chopin Opus 35—the great Sonata in B flat as their favorite composition—the piece they liked to play best of all. Probably a similar inquiry to-day might bring a similar response. There seems to be a fashion of the recital hall that gives voice for a few years to a certain set of piano pieces, but the Chopin Opus 35 is something that survives fashion, for it is classically greater than fashion.

While the famous *Marche funebre* from this sonata is one of the most liked of all the Chopin compositions, the beautiful first movement, the *Scherzo*, with its intense dramatic force and the magic presto which ends the work, makes this masterpiece consummately interesting. Demanding the resources of an advanced technic, its interpretative responsibilities are so great that, although students love to dabble with it, only the mature artist who has spent years in fathoming its artistic possibilities ever succeeds in giving a satisfying performance.

### A Birthday Celebration

*The Musical Times* of London, which many Britishers like to think is the most important of the English musical publications, celebrates its seventy-fifth birthday this year—surely a proud and venerable age. In the anniversary issue there is an extremely modest editorial noting that the paper has naturally inclined more toward the field of choral music of the popular type—that is, the better class of choral music for the people. Perhaps it may be allowable for an American contemporary to point out that *The Musical Times* and its publishers (Novello and Company, Ltd.) have done more to advance choral music in Great Britain than any other similar factor. There can be no question that the impetus given by the Tonic Sol Fa notation and its promoters also had most stimulating effects, but *The Musical Times* has left nothing undone to develop the best, with the result that Choral Singing among English-speaking people is possibly more popular than among any other people. Hearty Birthday congratulations to *The Musical Times*!

### Seven Hours of Music

As American captain, returned from France, tells an interesting story of the way in which our men went up to the front just before the first battles in which American troops participated. He was conducting transport trains to the front and coming back in an automobile he passed a continuous procession of our men on the way to the battle lines. He reports that they sang almost incessantly during the whole of the seven hours he occupied in passing them. The men had been taught to sing for months past by our nation's song directors. Who can tell what the singing meant to those men at that thrilling time, when death hovered over the No Man's Land from which so many failed to return. Albert N. Hoxie, who at the Philadelphia Navy Yard trained two of the companies of Marines who went into the decisive battle at Chateau Thierry, reports that the returning fighters have told him time and again that song was one of their greatest inspirations at the last crucial moments.

### Amerikanischer Marsch

There is an amusing office incident which many of our readers will enjoy. In the first package of manuscripts received from Germany since peace came were the compositions of a widely-admired composer whose works have been played by thousands of ETUDE readers. One of the manuscripts bore the flattering label

### AMERIKANISCHER MARSCH

This label was pasted on and one could readily see by holding the page to the light, the original title, which with the translation we have given was

### AUS DEUTSCHLAND'S GROSSEN FEST (To Germany's Great Festival Day)

Hohenzollern Allen Voran  
(Hohenzollerns to the Front)  
Preussischen Siegesmarsch  
(Prussian Victory March)

The incident is only one of thousands indicating how the German people were misled for years into thinking they could conquer the world, while their citizens were being slaughtered to support an aristocracy.

The Victory somehow didn't happen and since the composer lived in the occupied territory, he has evidently seen one of the reasons why.

The war is over and the citizens of the new Republic across the Rhine are destined to find that the Americans, who were forced by altogether unexpected and unwanted circumstances into the great war against an enemy whom they had always looked upon with friendship, are neither "the contemptible little army of dollar hunters" nor the terrible beasts that their comic papers have led them to believe are. Evidently they are beginning to see a great light. Let us welcome it and the new Democracy in that spirit of bigness and fairness which we all like to call "American."

### An Encouraging Failure

MUSICIANS like to think that the tendency in mankind is away from the brutal toward those things which are ennobling, because music at its best appeals to the higher side in man.

It is, therefore, interesting to note the dismal fiasco of the brutal prize-fight recently held between two contenders for the empty distinction of championship slugger and a mercenary reward.

Men who went into the world war to sacrifice their all for the good of humanity fought bravely and unselfishly for a noble cause. But the Toledo disgrace was nothing of that kind—not even the good-natured sparring which the laws of Ohio permit.

Although it was the most advertised thing in America, it proved anything but the big money-making scheme which its promoters had looked for. The auditorium, erected to hold 100,000, had 77,000 empty seats on the day of the fight, according to reports. Toledo speculators who invested heavily lost enormously.

Now, you decent folk of Toledo, you who love the good name of your city, you who sent Brand Whitlock into the world to sustain the high ideals of American manhood, you who did all you could to repudiate the coarse and bloody slugger match, why not go a little further and purge your community of all the ill effects of the disgusting event? Why not organize a Peace Festival on a magnificent scale, in which music may play a great part, and summon the country to attend? It could be done, and the fair name of your city would be cleansed of the recent fiasco.

The world is turning slowly from brutality for brutality's sake, and looking toward elevating things for the sake of the best. This has a great note of encouragement in it for music workers.

### THE ETUDE

## National and Radical Impressions in the Music of To-day and Yesterday

An Interview Secured Expressly for THE ETUDE with the Eminent Russian Composer, Pianist, Conductor, Sergei Rachmaninoff

[EDITOR'S NOTE.—Not since the days of the triumphs of Brahms in America, has any Russian pianist-composer achieved such success as has Mr. Rachmaninoff. In Russia he is equally famed as a conductor. Although best known through his famous Prelude in C# minor, he is only the most renowned of the living Russian composers of works in a more deeply serious vein. A comprehensive biography of

the Russian master, written by a leading Russian critic, appears elsewhere in this issue. This biography has been particularly well received by the composer, and it is a privilege to have an interview with him. He is a man of great greatness, and his music is truly linked with the eternal soul of humanity. Though not wanting in humor, he finds little time for the merely trivial. It is a fine commentary upon the

musical receptivity of America, that this master has met with such enthusiastic welcome everywhere. The interview was secured especially for this issue of THE ETUDE, designed to honor our distinguished Russian master. It is interesting to note that during the interview the composer repeated the story that the famous Prelude was written about a legend. It is not program music in any sense of the word.]

### Musical Link with Folk Music of the Past

"It must be quite clear to American musicians that the link between the music of many of the greatest European masters and the folk music of the lands of their birth is a close—a most intimate association. Not that the masters make the practice of taking folk themes bodily and transplanting them to their own works (although this occurs repeatedly in many masterpieces), but that they have become so saturated with the spirit of melodies common to the native people that all their compositions thereafter produced have a flavor as readily distinguished as the characteristic taste of native fruit or wine.

Take such a work as Rimsky-Korsakoff's best known operatic composition, "Le Coq d'Or" (The Golden Cock). It is strongly flavored with the Russian folk song spirit, and is distinctly Russian—Russian and nothing else. Rimsky-Korsakoff, whom I knew very well indeed, worked carefully to preserve the Russian folk song flavor in it. Indeed, with the exception of a few modernists, all of the latter-day Russian composers have been imbued with the spirit of the Russian peasant song. Rubinstein, it is true, had a decidedly German complexion in much of his work, but, nevertheless, there are many Russian suggestions in his music. Tchaikovsky, who, I understand, is thought by some critics in America to have followed German or continental methods and models, more than native Russian modes, used Russian themes freely and adhered to the national flavor as much as his period would permit.

Glinka is given the reputation of being the first of the Russians to introduce Russian themes. Tchaikovsky said about him that he was to be compared to the seeds of an oak tree which laid the foundation for greater strength to come.

### Melody Supreme

Composers of experience take into consideration first of all that melody is the supreme ruler in the world of music. Melody is music—the integral foundation of all music, since a perfectly conceived melody implies and develops its own natural harmonic treatment. Schopenhauer has phrased this idea wonderfully when he said: "Music—that is, Melody—and words thereto—ah, that is the whole world!" Melodic inventiveness is, in the highest sense of the term, the vital goal of the composer. If he is unable to make melodies which command the right to endure he has little reason to proceed with his studies in musical composition. It is for this reason that the great composers of the past have shown such intimate respect for the peasant melodies of their respective countries. Rimsky-Korsakoff, Dvorak, Grieg, and others, have turned to them as the natural springs of inspiration.

The Futurists, on the other hand, openly state their hatred for anything faintly resembling a melody! They clamor for "color" and "atmosphere," and by dint of ignoring every rule of sane musical construction, they secure efforts as formless as fog, and hardly more enduring.

By the word "modern" I do not refer to the Futurists. I have little regard for those who divorce themselves from Melody and Harmony, for the sake of revelling in a kind of orgy of noise and discord for discord's sake. The Russian Futurists have turned their backs upon the simple songs of the common people of their native land, and it is probably because of this that they are forced, silted, not natural in their musical expression. This is true not only of the Russian Futurists, but of the Futurists of almost all lands. They

have made themselves outcasts, men without a country, in the hope that they might become international. But in this hope they reason amiss; for if we ever acquire a musical Volapuk or Esperanto it will be not by ignoring the folk music of any land, but by a fusion of the common musical languages of all nations into one tongue; not by an apotheosis of eccentric individual expression, but by the coming together of the music of the plain people of every land, as "the waters of many waters" from the seven seas of the great world.



Photograph by Miskine.  
SERGEI RACHMANINOFF.

**Variety of Material in Russia**  
The variety of folk song material in Russia is almost boundless. The immense dimensions of the country make it quite naturally a collection of diverse peoples—many of them totally and absolutely different from people in other parts of the land. They have diverse languages and different folk songs. The peasant music of the Caucasus and the Crimea, for example, are hardly Russian at all. They are Oriental. Borodin recognized this, and he has used them in some of his works with Oriental settings of wonderful effect. Probably the best known and most used folk songs are those of Middle Russia, the region of the Volga. Although Russia has a territory of eight million square miles, not all of this is distinctively Slavonic. The reason for this is that, in times past, the country has been overrun by many different races—Goths, Huns, Avars, Bulgarians, Magyars and Khazars—all leaving their impression in a way, but never wholly eradicating the strong Slavonic folk which marks the Russia of today, and is so characteristic of the significant music of the great Russian masters.

It has, for some time, been my impression that those countries which are the richest in folk song are naturally the ones to develop the greatest music. I am surprised to learn that Spain, which has so much wonderful folk music, has developed so few composers of international renown. But, on the other hand, consider the remarkable literary masterpieces that Spain has produced from the time of Cervantes down to the present day. On the contrary, a little group of countries, such as Scandinavia, with a comparatively sparse population, has produced, in music, men like Grieg, Svendsen and Sinding.

### Russian Music of Yesterday and To-morrow

There seems to be an impression that the Russian Church has made a profound impression upon Russian music. This is not exactly true. The composers for the Church, however, have resorted to collections of ancient melodies for use in their religious music. On the whole, I think that the influence of the Church is overestimated in the consideration of our music. I am sometimes asked whether I feel that the momentous change in regime in Russian affairs at the present time is likely to affect the future of Russian music. For the time being the unrest of conditions certainly impedes all creative work. It will take Russia some time to stagger out from the confusion resulting from the world war. I am firmly convinced, however, that Russia's musical future is limitless. The Czars did little that was of moment to aid the development of musical expression in Russia. This I think he understood, when it is remembered that most of the great modern musicians of Russia were forced to make an avocation of music, and to earn their living through other occupations. The late Czar Nicholas was rarely seen at a concert, and he had little or no interest in the great musical achievements



of his country. Indeed, his musical status may be estimated by the fact that his chief musical pleasure was found in the band of Ballalaite players conducted by Andreiff. This organization of well-drilled native players was creditable, but as circumscribed in its field as might be an American mandolin or banjo club compared with one of your great Symphony Orchestras.

The American composer, it seems to me, should find his outlet in music of a cosmopolitan type, rather than seek to evolve a purely national type. America is young, but as time goes on it will gradually acquire its own folk songs, and until this comes about the natural expression of its music will be as many-tongued as the sum of the various nationalities who are residing here. I recently attended a concert—a very successful one—given by Mr. Josef Hofman, whose program was entirely of American composers. The compositions were very creditable, but—I did not hear them. It was French music, German music, Italian music, just as surely as if it had been made in those countries.

There is a strong national characteristic in America, a characteristic born of her broad Democracy, the gathering together of many nations, a cosmopolitan note which your composers must catch and write into your music. How it will be done, or when, or where, no one knows. I am convinced, however, that the plan of taking Indian themes, and Negro themes, is scarcely likely to produce the great, distinctive American music, unless, indeed, these themes are developed by Indian composers and Negro composers. The highest quality in all art is sincerity.

#### MacDowell Popular in Russia

MacDowell is, as yet, the only American composer known to any extent in Russia, and some of his compositions are very popular there, as they deserve to be. He had a beautiful melodic sense, and he treated his material in a very musically manner. On the other hand, I am in America at present for the reason that nowhere else in the world is there such music as there is in America now. You have the finest orchestras, and the most musically appreciative people, and I have more opportunity to hear fine orchestral works, and more opportunity to play. Take the Philharmonic Orchestra, for instance. The development of the body and of its leader, Mr. Stokowski, has not been more leisurely progress—it has been a vital leap ahead! All musical conditions in America have advanced so markedly in the past ten years that I can hardly realize it possible.

American students are deprived, in many cities, of one opportunity which seems to be a common and an undervalued right of musical students in Russia. Orchestral concerts are expensive, and few students can afford to buy tickets for them. In America, I understand, the concerts are sold out so far in advance that only the few can attend them. In Russia, on the contrary, if a student shows the slightest signs of ability above the average, that student is recommended to the director of the conservatory as deserving of the privilege of attending the final rehearsals of orchestral concerts. Upon this recommendation, the student is admitted to all rehearsals without cost. In Russia there are usually at least three rehearsals, and the last is virtually a finished performance. Think how advantageous this would be to American students. Why cannot American Conservatories arrange such a plan?

I am asked whether it is my opinion that the interest in the piano is likely to become dulled? Why ask such a question? The mastery of the piano is always a matter of keen, ardent interest to all concerned in music. To my mind, no pianist of the present day approaches the playing of the great Rubinstein, whom I heard many times. The possibilities of the piano are by no means exhausted, and until this is achieved, the pianists of to-day and to-morrow have the most excellent before them in striving to equal the art of Rubinstein and other great masters of the piano. It is true that the standard of piano playing has advanced wonderfully. This was the case, even in the time of Rubinstein. And this fact reminds me of a remark of the master, not untiring with satire. When Rubinstein played in Moscow "everybody was there," and the concert was sold out weeks in advance. Shortly afterward Rubinstein went to hear a new pianist who had already acquired a name for himself by reason of his talent—at a recital which was rather sparsely attended. When he was asked after the recital what he thought of the new pianist, Rubinstein wrinkled up his heavy brow and then said earnestly, "Oh! nowadays everybody plays the piano well." That was the point. "Everybody plays the piano well." But how few—how very, very few—even approach the greatness of Rubinstein?



RUDOLPH E. SCHIRMER  
1859-1919

THE ETUDE notes with deep regret the death of Mr. Rudolph E. Schirmer, President of G. Schirmer, Inc. of New York. He was born at New York July 22, 1859. Educated in private schools at New York and Weimar, Germany; graduated with the degree of B.A. from Princeton University in 1880 and as M.A. from the Columbia Law School in 1884, being admitted to the New York bar in the same year.

He entered the firm of music publishers founded by his father in 1868. The sudden death of his brother, Gustave, in 1907, cast a great additional burden of responsibility on Mr. Rudolph Schirmer's shoulders, and the strain gradually undermined his health. While retaining active direction and advisory influence on the business of the firm, he gradually withdrew from the actual active management in favor of his nephew, Mr. Gustave Schirmer.

Mr. Rudolph E. Schirmer was characteristically a publisher of the type that sees in a publisher a trustee of the best interests of the art, and believes that it is a publisher's duty to give to the public not only what it wants, but what it needs. In matters of real art he did not hesitate to subordinate commercial considerations to the higher cultural aspects of an enterprise. He founded the *Musical Quarterly* in 1915. His interests extended to institutions and in keeping with his ideals he donated the Circulating Library of Music founded by G. Schirmer to the Institute of Musical Art, New York, and a select musical library to Santa Barbara.

As a boy he knew Franz Liszt at Weimar. The circle of his acquaintances and friendships with artists, great and small, was very wide. His love of the art of painting embraced other arts beside and his collection of Chinese porcelains and Japanese lacquers is appreciated among connoisseurs for its intrinsic value.

Mr. Rudolph Schirmer was a trustee of the Institute of Musical Art and a director of the Oratorio Society, and the New York Symphony Society.

#### Interpretation

By Ira M. Brown

Do you know how to phrase, analyze and properly interpret a composition? If not, why? The answer is, your teacher has failed to give you adequate instruction along these lines. If so, you should order good books, such as Oren's *Harmony for Beginners*, Christian's *Principles of Extraneous*, and *Piano Playing*, Goodrich's *Musical Analysis*, or his *Theory of Interpretation*, and learn about these very important things. All of the above-mentioned books are great helps to students who would go too deep under the surface of notes and learn the "mystical meanings" of compositions.

#### A Few Teaching Hints

By Joseph George Jacobson

MANY pupils, even fairly well advanced, seem to have exceptional trouble in remembering the fingering of the scales, especially when playing both hands together. The following rules as a guide, have helped to overcome the most stubborn cases:

Take the scales as they follow in the circle of the fifths, making the enharmonic changes at F sharp to C and G inclusive, and the other from B to F, one inclusive. Let us now watch only for the notes on which the fourth finger of either hand falls, the thirds will take care of themselves.

In the first group C, G, D, A and E, remember that the fourth fingers will always fall on the notes which are on either side of the tonic; that is, the note which bears the name of the scale. For example, in the scale of C the notes on either side of the tonic are B and D, inclusive. In the left hand remember that the fourth finger of the left hand will be on D and the right hand on B. In the scale of E the two notes are D sharp and F sharp, therefore the left fourth will be on F sharp and the right fourth on D sharp.

In the second group remember that the fourth finger of the right hand falls on A sharp or its enharmonic, which is B flat in all scales, always the same tone, although a different note. In the left hand remember that the first finger that will have to pass over the thumb must be the fourth, except in the scale of F sharp and F. Therefore the note of the right hand on which the fourth falls is always the same, while the note on which the fourth of the left hand falls is different. For example: In B major the fourth of the right hand is on A sharp, the left of F sharp, because the first finger to cross over the thumb must be the fourth. In A flat the fourth of the right hand is B flat (enharmonic to A sharp), the left on D flat. The harmonic minor scales have the same fingering, except C sharp minor in the right hand and B minor in the left.

Much unnecessary time is being wasted and not sufficient value received by the study of too many monotonous etudes. A pupil came to me recently informing me that he had studied scales, exercises and etude by Czerny. Imagine! Wading through that! It would seem to me that the four books of Czerny-Liebling with *Toccata* thrown in, should be sufficient Czerny for one incarnation. I have used with great success and developed some fine techniques by using the following combination of scales and chords. Taking for granted that the pupil has not an over-abundance of time to practice, I would have him prepare one scale for each lesson in the following manner:

- (1) Play the scale through four octaves with both hands, at the top repeating the last three tones three or four times. This gives a little extra work to the weak fingers. Then continue backwards with the left alone, holding the right on the top-note. After repeating the three lowest notes with the left hand return and take the right down again. In this way the left hand gets double the amount of work, which is very necessary, as the majority of etudes and pieces develop the right hand more.
- (2) Play the arpeggios of the common chord the same way C-E-G, after which this second inversion of the sub-dominant chord C-F-A. This gives a different fingering to both hands.
- (3) Play the dominant seventh chord the same way, G-B-D-F; also the three inversions.
- (4) Play the tonic minor scale as at No. 1.
- (5) Play the triad minor chord C-E flat, G, at No. 2.
- (6) Play the diminished seventh chord with the three inversions D-D flat, F-A, and B.
- (7) Play all in octaves, developing wrist, forearm, shoulder and legato octave-playing.

I have found that stationary exercises should be used very sparingly, especially with beginners; with advanced pupils they are beneficial if done correctly. The study of arpeggio work should be done only a short time towards the end of *The New Beginner's Book* or in *The Student's Book*. If in doubt about your scales use *Mastering the Scales* and *Arpeggio*.

MENDELSSOHN was the first to revive an interest in the work of Bach, putting it upon his programs in the teeth of determined opposition from those who failed to understand the music of the "Great Cantor."

## Appreciations of Rachmaninoff from Famous Musicians in America

Harold Bauer

Sergei Rachmaninoff once said to me that he loved everything that Tchaikovsky had ever written. I doubt if any single phrase could better illustrate the character, the tendencies, the modesty and generosity of the distinguished composer who has endeared himself to all of us from the moment of his arrival on these shores.

We feel that this is a man whose personality bears an altogether satisfying relation to the music which we have so long admired, and our gratification is the keener for the reason that disillusioning experience has taught us that an artist does not invariably seem worthy of his art.

I believe Rachmaninoff to be intolerant of one thing alone: Insincerity. Were he less of a magnificent musician than he is—he had attained success in only a few instances instead of having written masterpieces in every branch of musical art—he would still afford noble example of all his colleagues in his unswerving and uncompromising devotion to an ideal.

It is with the greatest pleasure that I send through the columns of THE ETUDE my warm personal greetings and the expression of my respectful admiration to the man and the musician.

Felix Borowski

It gives me great pleasure to set down words of admiration for the art of Rachmaninoff. Among the living masters of musical composition there are but few who possess as he possesses on which the fourth of the left hand falls is different. For example: In B major the fourth of the right hand is on A sharp, the left of F sharp, because the first finger to cross over the thumb must be the fourth. In A flat the fourth of the right hand is B flat (enharmonic to A sharp), the left on D flat. The harmonic minor scales have the same fingering, except C sharp minor in the right hand and B minor in the left.

To me, Mr. Rachmaninoff's orchestral art appeals very strongly. He is not one of the composers who, having a masterly command of musical utterance, have nothing in particular to utter. His second symphony is a lovely combination of orchestral virtuosity and inspiration. The glowing color, the imaginativeness, the poetry of that work are contained, too, in "The Island of the Dead." It is much to be able to set down musical ideas with absolute certainty with the brain that has obeyed the dictates of the mind, but it is finer to be possessed of ideas that are as noble as they are fine.

Charles Wakefield Cadman

I regard the work and influence of Rachmaninoff as the strongest factor in Russian music since the days of Tchaikovsky. Rachmaninoff has run the gamut of every human emotion in his creative efforts. His popularity among those who comprehend only his more direct and emotionally appealing forms of composition has in no way affected his standing as a master of symphonic writing.

His "Symphony in E Minor" is one of the noblest contributions to present-day orchestra music, and deserves a hearing in every American city that maintains an orchestra. Mr. Rachmaninoff's present visit to our shores cannot help but make for a clearer understanding of Russian art ideals. American musical circles will no doubt welcome him unreservedly.

John Alden Carpenter

I am looking forward to your October Rachmaninoff number, and I consider it a privilege to join in the tribute which you are offering to the distinguished Russian. I hope that he will decide to remain long in America in order that this country may have the opportunity of hearing and absorbing more and more of his music.

I have many admirations for different phases of his work, but to me Rachmaninoff's importance in contemporary music lies in the fact that he is a sensitive touchstone between the new and the old, and a strong and logical link between the great music of the past and the newest tendencies of the present times. I am convinced that a composer who occupies this position is making

a greater contribution towards the progress of art than the detached genius who, no matter how powerful his personality, seems to be suspended, as it were, in space without any relation to what has preceded him or what is liable to follow. I suppose that it is all reducible to the same question that we have all been thinking so much about during the war, the question of evolution versus revolution.

I thank you again for this opportunity of saluting so distinguished a visitor.

Percy Grainger

I consider the presence of Rachmaninoff in America to be a great stimulus to the musical life of the country, for this great musician, exquisite pianist, as well as significant composer, is one of the most finely balanced artists of our era.

From a composer's standpoint it seems to me that he represents the somewhat rare case of a creative mind that is thoroughly original and personal without being particularly modern. This very absence of the experimental and the iconoclastic from his works lends them a certain quality of the inextinguishable and "naturalness" that makes their appeal singularly wide and immediate.

As a performer, Rachmaninoff seems to me to present one of the greatest pianistic delights imaginable. To hear him interpret one of his own beautiful concertos is an object lesson in "how to play an orchestra." The magic unfolding of the musical form under his hands, the magnificent effortless grandeur of his tone, the flexibility of his phrasing, the superb vigor of his rhythmic delivery—all these diversified qualities and attainments combine to produce a unique impression of complete musical mastery, as restful as it is imposing, as emotional as it is euphonious.

Josef Hofmann

Rachmaninoff! The man whose art, I feel, is as pure as gold! The sincere artist, equally admired by musicians and public. How many can lay claim to this distinction?

A great composer, a most admirable pianist, a truly remarkable orchestra leader. And yet always the most ardent student, and a tireless worker; never satisfied with himself and his achievements. A severe critic of his own work, hence a really great man.

And yet a fascinating personality in private life! Simple, unassuming, truthful and generous. Yet behind the gentle man there crops out at times the playful devilry of a giant.

Such is the man and artist, Sergei Rachmaninoff. May a long life permit him to work on in his realm to the delight of his numberless admirers, of whom I am proud to be the most ardent!

Frederick A. Stock

Not many composers of our day have won, within a comparatively short time, so much well-deserved success, and not many works of contemporary writers have been heralded with such spontaneous acclaim as those of the composer of the C minor Prelude, the E minor Symphony, "The Isle of Death" and a great many other works, equally important and meritorious. Wonderful sweep of imagination, sturdy rhythm, and remarkable force are the chief characteristics of Rachmaninoff's music. This, combined with an unusual gift for pure melody, such as we find especially in his E minor Symphony and the haunting tone poem, "The Isle of Death," place Rachmaninoff among the foremost of modern composers, and as the greatest among romanticists of the modern Russian school. His music impresses me, not only as the mature product of a great soul, one which strives to convey all, as the utterance of a highly intellectual mind, but, most of all, as the most inward thoughts man can feel, not for himself, but for the happiness or, as it may more often be, for the sufferings of mankind.

Leopold Stokowski

What I admire so much in the works of Rachmaninoff is, that having all the resources of modern music at his disposal, he still writes with the utmost simplicity. I have the impression of the greatest sincerity always in his works, and although there are often complex, it is an organized complexity, and it is this which produces the effect of simplicity. Or to express it in other words, the suppression of all non-essentials. Every note counts. Every note is inspired by feeling.







An Englishman, J. Russell, who visited Vienna a century ago, wrote regarding Beethoven's improvisations: "He soon forgot his surroundings, and for about half an hour lost himself in an improvisation . . . He revelled rather in bold, stormy moods than in soft and gentle ones. The muscles of his face swelled, his veins were distended, his fingers rolled wildly, his mouth trembled convulsively, and he had the appearance of an enchanter mastered by the spirit he had himself conjured."

One is reminded, on reading this, of an account given in *Tux Evans* some years ago by Adele Huppins of a memorable occasion when she and another pupil of Beethoven were permitted to hear him improvise. "He grew excited, heated, fell full over his forehead; he and the piano seemed to make but one. Then appeared an exquisite melody, accompanied by chords in the bass and strengthened by the surging of powerful arpeggios over the entire instrument. He increased the difficulties, he stormed like full orchestra, the piano almost gave way under his hands. The impression was overwhelming, my nerves were so wrought up that I felt stifled. I glanced at my neighbor—he had left the room weeping. We all had a feeling of involuntary terror, as if in the presence of some elementary power of nature. Yes, Rubinstein was, in truth, awe-inspiring."

An amusing anecdote is related regarding the last occasion when Beethoven played for friends. The eminent publisher Schlesinger visited Vienna and gave a great dinner. Beethoven was one of the guests, and was, of course, invited to sing. He refused, repeatedly refusing, he finally consented on condition that Castelli, who hadn't the remotest idea of how to play the piano, should give him a theme. Castelli walked up to the instrument, touched with his first finger four keys down the scale and the same up again. "That's enough," exclaimed Beethoven, laughing. Then he sat down and, to the delight of the guests, improvised a march on those four notes, which were interwoven into everything he played.

This was in 1825, two years before his death. He had stopped playing in public in 1814. His whole career as a virtuoso covered only nineteen years. Truth to tell, he was never particularly interested in the life of a virtuoso. According to Ries and Julia Guicciardi, he did not enjoy playing his own things in public—probably because he did not care to take the time for acquiring an impeccable technique. Czerny, indeed, expressly states that the reason why Beethoven preferred improvising to playing his printed works was that he could thus avoid passages that he had not had time to practice.

The same pupil and friend of the great composer also makes the extremely important statement that

## "Joiners" in Music

By E. H. P.

THERE is a certain type of men, not perhaps excessively numerous, but enough so to have acquired a distinctive appellation, who join one secret fraternal organization after another, without limit, not so much because they desire any real or fancied benefit, but because they have an inordinate curiosity in regard to the various initiation ceremonies. These individuals are a source of quiet amusement to their acquaintances, who bestow upon them the name of "joiners," or rather, as it is colloquially pronounced, "jolners."

This same characteristic human expression in the conduct of not a few music pupils, to the great annoyance of all earnest teachers, and is by no means limited to the male sex. Sometimes it takes the form of son or daughter to another, sometimes it is a less-branch of music, scarcely more than well begun, to take up another; sometimes dabbling in one legitimate orchestral instrument after another without turning any particular account of technique and tone; sometimes wasting time over various semi-toy instruments which happen to be the passing fad; again—and perhaps most frequently of all—allowing one's outside avocations to proper time for practice. This last is particularly the case with pupils who begin after they are grown up, and it is a most well-recognized drawback. The writer has in mind a certain very bright pupil, who, although she was over twenty when she began the study of the piano, showed such talent that during the first three months she made almost as much progress as the ordinary young child does in two years.

Beethoven used the pedals much more frequently than is prescribed in his printed works. I have known Padewski to be violently assailed for doing what Beethoven himself did, according to this unimpeachable testimony. And there is equally good testimony to the fact that Beethoven, in playing his own works, made free use of the fluctuating pace which is stipulated called tempo rubato.

Possibly this addition to fluctuating tempo accounts for the extraordinary fact that Beethoven, as attested by Ries, could never learn how to dance in time. However, the Viennese, among whom he lived, especially in the Strauss waltzes, as I know from personal observation. Ries refers to Beethoven's failure as a dancer as simply one detail of his general awkwardness and lack of grace. "In everything he did," said the mother, "he was awkward, and he was awkward in everything he did." He seldom took anything in hand without letting it fall or breaking it. Repeatedly he dropped his inkstand into his piano. No piece of furniture was safe in his presence. "How he ever learned to shave himself is hard to understand, even if we take no account of the frequent cuts on his cheeks."

Strange that there are so few traces of this awkwardness in his music! From this point of view it is almost a miracle that he did not, as a composer, mirror the passionate outbursts of "temperament" from which all of his friends suffered, followed by the soothing, conciliatory notes peculiar to him.

It is a curious fact that once, at a reception, he said before leaving: "If there is anyone here whom I have not offended I beg his pardon." Beethoven often offended his best friends, but when the chafflions were over, he never failed to make amends.

Like Brahms, Handel and Chopin, Beethoven never married, but he greatly admired beautiful women, and was always falling in love. His infatuation, however, never lasted long—seven months, in one case, before the single hour of epiphany about his love music, except in his songs, in which he was rarely at his best.

Of his love of nature, the *Pastoral Symphony* is the eloquent witness, teaching the lesson that, with the exception of love for women, there is no source of musical inspiration equal to it. Nature related that he had "never met a man who so rejoiced in nature, who so hugely enjoyed flowers and clouds, as Beethoven. Nature was his food as it were; it was the meadow near Vienna he would sit down on some inviting green for a bench, and give himself up to his musings. In his note book he once wrote: "It is as if every tree spoke to me, Holy, holy! In the forest there is enchantment—how could I express all this?"

He was a stenographer, but gave her evenings to the study of music. Her teacher predicted great things for her, but in course of a few months she joined three different clubs, began going to frequent dances and other entertainments, and presently complained of "no time to practice." In course of a couple of months more she flatted out entirely and abandoned her long-cherished wish of becoming a good pianist.

It was a favorite saying of Napoleon that if one were granted an angel he must break some eggs. If the music student only realized the force of this proverb he would ruthlessly cut out whatever unnecessary outside engagements interfere with his study.

## Psychology and the Child

By Mase Brevoort

"See how well you can play for this at sight, Verna," the teacher said to the little student of six years. The child scrambled up to her place at the piano and began to play. The music was simple, but the lower member was held through the measure by the little finger. She seemed to give the small player no concern. She understood the music, she lived, she mattered.

The teacher was well pleased that Verna's mother should see how easily she read at sight, and permitted her a smile of satisfaction as the small, classic fingers took their way serenely over each difficulty as it presented itself.

"That's quite hard for her, isn't it, Miss S.?" she commented, sotto voce.

Before the teacher could answer, the child's hands began to falter and stumble—her brow wrinkled—

"I can't do this," she complained, dropping her hands into her lap.

Miss S. laughed. "Why of course you can, Verna." The little girl wriggled uneasily. "No, I can't—it's too hard. I can't hold those notes down."

"But you have been doing it right along, Verna," Miss S. told her.

But Verna shook her head. "I can't do it," she said briefly.

This was practically the end of that lesson, for the child was unable or unwilling to try the piece again. Repeated trials at successive lessons showed that that particular piece must temporarily be laid aside, if not entirely shunned, so far as Verna was concerned. Other compositions she managed to struggle through, but the appearance of this one seemed to be the signal for a peculiar timidity not to be overcome.

It was so valuable a study, however, that Miss S. decided that she must find some way to induce Verna to learn. It was not by force, though, for this would be time wasted.

One day when Verna was getting her hat and coat on after a lesson, Miss S. glanced over the top of the hat and saw Verna's face. There was a look of interest, played the coda softly, bringing out the melody with a sweet, singing tone.

Verna, who was a truly musical child, came over and stood beside her. "I like this," she observed.

"Do you?" Miss S. returned, and played it through once more. "You may learn it, if you wish."

To this proposition the child eagerly assented.

Miss S. therefore copied the coda out, and at the next lesson Verna played it with pleasure and quite accurately.

So at each succeeding lesson the young student played over a few phrases of the piece copied by the teacher, getting gradually nearer the first page, biding with the phantom difficulties that had come into being at her mother's suggestion.

It changed that part of the first theme was repeated in the last page. The teacher approached it with a trepidation. But Verna, absorbed in the fascination of reading the manuscript, failed to recognize it.

When the child had finished, Miss S. smiled. "Well, you did splendidly," she commended. "I have something to tell you."

Verna listened, with round eyes fixed on the teacher. "You thought this was a piano lesson, didn't you?"

Miss S. asked, still smiling.

"Yes, I thought it was a piano lesson," Verna answered. "Well, it wasn't. It was a lesson in courage," Miss S. said, with an air of mystery. She put the abandoned piece of music on the rack, opened it at the first page, and laid the manuscript on the copy.

Verna's puzzled look changed—comprehension dawned in her eyes—little dimples began to come at the corners of her rosy mouth.

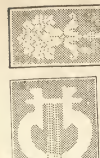
"She flashed a gleam of triumph at Miss S. 'I did it!' she declared."

And seizing the psychological moment before it had time to escape, Miss S. made the child play the piece again—this time from the printed page.

Here was the end of that particular difficulty. To avoid a repetition of the mishap, Miss S. had an earnest talk with Verna's mother, which served to show the latter her part in developing the little girl's courage and confidence.

Any other mother might take the hint and choose their comments with care when the child of ten happens to be the child student embarking upon the difficult art of the piano. For psychology has proved beyond question the power of the spoken word for good or ill.

## THE ETUDE



Professor Beringer of the Royal Academy of Music of London, presents herewith the first of a series of articles upon Piano Playing. The first article is very broad in its scope but the ensuing ones are essentially instructive and technical. Prof. Beringer was a pupil of Moscheles, Tausig, Plavky, Reinecke and others. For many years he has been regarded as one of the foremost European teachers. Among his best-known pupils is Miss Katharine Goddard.

BEFORE starting on the principles of teaching music it is essential to first establish exactly what we are going to teach; in other words to find and define what music is, what purpose it serves, its educational value and its effect on the refinement and artistic life of a nation.

The word "music" is derived from the Greek, and originally meant not only the tonal art, but included all the arts and sciences. It was really not until the Christian era that the word music was limited to its present meaning, although Plato in his time used it in this sense.

Music, like everything else, was of gradual growth. It also had its very marked ups and downs. The Greeks held music in very high repute. Plato, in his *Laws*, speaking of the education of boys, divides his support to be ended at the age of sixteen, divides this childhood, exclusively to forming the disposition, and years of grammar, with the collateral sciences, and any studies to stop, that they may learn music completely.

Ruskin's comments on this are interesting. He says: "Understanding this much, we can now clearly understand, whether we receive it or not, Plato's distinct assertion that, as gymnastic exercise is necessary to keep the body healthy, musical exercise is necessary to keep the intellect healthy, and then, putting it out of our mind that music has the proper functions of the stomach and the blood without exercise."

MUSIC in the Dark Ages

After the downfall of Greece music seems to have passed through a Slough. During the Dark Ages it is not until the XVth century that it becomes of really great educational importance again, notably so in England. In the time of Henry VIII it flourished considerably and till more so in Queen Elizabeth's reign.

The Queen herself was supposed to be an accomplished player, both on the lute and virginal (spinet). That she took a great interest in music is proved by Sir James Melville. He was ambassador to England from Mary Stuart, Elizabeth. After his presentation to the latter the Queen's first question was naturally about Mary's style of dress, the color of her hair, her figure, etc., but the next was, "Does she play well on the lute and virginal?"

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## "The Art Spiritual"

A Fine, Reflective Article Upon the Possibilities of the Tonal Art

By PROFESSOR OSCAR BERINGER

Professor Beringer of the Royal Academy of Music of London, presents herewith the first of a series of articles upon Piano Playing. The first article is very broad in its scope but the ensuing ones are essentially instructive and technical. Prof. Beringer was a pupil of Moscheles, Tausig, Plavky, Reinecke and others. For many years he has been regarded as one of the foremost European teachers. Among his best-known pupils is Miss Katharine Goddard.

BEFORE starting on the principles of teaching music it is essential to first establish exactly what we are going to teach; in other words to find and define what music is, what purpose it serves, its educational value and its effect on the refinement and artistic life of a nation.

The word "music" is derived from the Greek, and originally meant not only the tonal art, but included all the arts and sciences. It was really not until the Christian era that the word music was limited to its present meaning, although Plato in his time used it in this sense.

Music, like everything else, was of gradual growth. It also had its very marked ups and downs. The Greeks held music in very high repute. Plato, in his *Laws*, speaking of the education of boys, divides his support to be ended at the age of sixteen, divides this childhood, exclusively to forming the disposition, and years of grammar, with the collateral sciences, and any studies to stop, that they may learn music completely.

Ruskin's comments on this are interesting. He says: "Understanding this much, we can now clearly understand, whether we receive it or not, Plato's distinct assertion that, as gymnastic exercise is necessary to keep the body healthy, musical exercise is necessary to keep the intellect healthy, and then, putting it out of our mind that music has the proper functions of the stomach and the blood without exercise."

MUSIC in the Dark Ages

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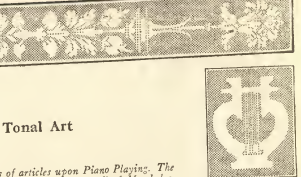
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Margaret Clark Long 1911-1982

### Some Anecdotes

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## Don't Sit Too Close

By Nana Tucker

5. Noble poetic nature.  
A TRULY GREAT ARTIST!

THE ETUDE

# A New Method of Piano Practice

By PERLEE V. JERVIS

Mr. Jervis, famous as Dr. William Mason's best-known living exponent, writes us that he believes that this is the best article he has ever written. It will answer hundreds of questions of progressive students.

"DEAR MR. JERVIS:

when someone discovers how to do them.

## Many Methods Bewilder

Underlying the piano technic of to-day are the great principles: RELAXATION, CONTRAST, ARM WEIGHT, ECONOMY OF MOVEMENT, MEASUREMENT OF DISTANCE. The music of these—because upon it all the others depend—Relaxation. In spite of the fact that so much has been written upon the subject, it is surprising that to many teachers relaxation means flabbiness. What James G. Huneker calls "disgraceful relaxation" in order to get at the "disgraceful relaxation."

For adding the muscular impulse necessary for producing all degrees of power up to the loudest form of exertion, there is nothing simpler or better than the exercise for the triceps found in Mason's *Touch and Teach*. It is thus described by him: "The triceps is located

The accurate, automatic measurement of distances on the keyboard is necessary to certainty in skips and jumps. It is a sort of sixth sense that is possessed by the blind to a remarkable degree. That it can be cultivated is proved by the fact that all good organists pedal without looking at their feet, and thousands of students of typewriting learn the "touch system" in which the keys are covered by a screen. A preliminary exercise in distance measurement, which also carries along with it a study in lateral arm movements, is the following:



How to enable the pupil to carry the foregoing principles into his practice and playing at all times is the problem that has interested the writer for a number of years. After much thought and long experiment he has devised a method of practicing the scales and arpeggios in the position of the hand and fingers, without any confusion. It has yielded remarkable results in his own study and has been wonderfully successful with pupils. It may be called group touch or practice of hand positions. Before describing this method of explanation is necessary. All piano passages can be played with hand positions of groups of fingers. The fingers of the right hand may be played by the thumb under, or by crossing other fingers over the thumb. The scale of C is a simple example, being made up of two alternating hand positions. The first

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### Grouping Complicated Passages

The grouping of complicated passages may, at first, puzzle the novice, but the process will be clear if it is remembered that the thumb is never to be put under or the fingers crossed over the thumb. In grouping a passage always keep the five-finger hand position, keep the fingers parallel with the keys, and avoid any twisting at the wrist.

All the examples given have been for the right hand, but left hand passages should be grouped and practiced in exactly the same manner, as, for instance, this from the *Arabian Nights* by Liszt.

THE ETUDE

## Conducted by N. J. COREY

### Diplomas and Certificates

The muscles in the hands of any beginner, especially a child, are undeveloped and weak. With children this development is a question of years, or in other words, until the natural growth of the body is ready for stronger conditions. A great deal of harm can be done to children's hands by forcing the muscles to greater feats of strength than they are ready for. Your own good common sense will settle this question for you. Let loudness with any pupil be proportional to the amount of strength he has in his fingers. Also do not try to develop the strength of children's fingers beyond their years.

The reader may ask if this method of practice would not tend to destroy a good legato and make a "sticky" touch. On the contrary, the writer has found that even with beginners he can establish a legato very quickly. The reason for this is that a legato depends upon relaxation, economy of motion, control of weight, and properly timed key release, all of which enter into the group practice.

### Grouping Complicated Passages



## Transposing Five-Finger Exercises

By Theo. J. Hutten

THE benefit of a five-finger exercise is more than doubled by transposing it throughout the major and minor keys. The average student, however, is unable to master the process until reaching the third grade—at least without a disproportionate expenditure of time. But as soon as the scales and key signatures have been comprehended, the student can be given command of the transpositions with the greatest ease. Name the following key-signatures to be prefixed in turn to the exercise called for, and the student is at once enabled to play in several keys from the same printed notes:



These key-signatures may be merely listed at the head of the page or written on scraps of paper to be attached in turn to the exercises.

The benefit of this practice to the 1st, 4th and 5th digits will be apparent in less than a week, as will the gain in the delicacy of touch (power and control). In many cases the young student will be found to take pleasure and interest in the exercises, always a valuable consideration.

For the next step in teaching two means are available—a brief formula and a written table. The formula is composed of three directions and repeat.

- Five notes of a major scale.
- Five notes of a minor scale (explaining to those who do not know the minor scales to lower the third not a semitone).
- The lowest note of above and four notes of the major scale a semitone higher.
- Five notes of this new major scale.
- Continue as above until octave has been traversed.

The formula from another angle:

- Take C as major keynote.
- Take C as minor keynote.
- Take C as leading note to the keys a semitone higher.
- Take the major keynote a semitone higher, etc., etc.

Here is the tabulation which many will find useful even after the formula has been comprehended:

	Five notes of	C major.
	"	" C minor.
C and Four	"	" D# major.
Five	"	" D# minor.
C# and Four	"	" D major.
Five	"	" D minor.
D and Four	"	" E# major.
Five	"	" E# minor.
D# and Four	"	" E major.
Five	"	" E minor.
E and Four	"	" F major.
Five	"	" F minor.
F and Four	"	" G# major.
Five	"	" G# minor.
F# and Four	"	" G major.
Five	"	" G minor.
G and Four	"	" A# major.
Five	"	" A# minor.
G# and Four	"	" A major.
Five	"	" A minor.
A and Four	"	" B# major.
Five	"	" B# minor.
A# and Four	"	" B major.
Five	"	" B minor.
B and Four	"	" C major.
Five	"	" C minor.

The use of those sets based upon the leading note of each new key should on no account be dispensed

with, firstly, because of their benefit to the harmonic sensibilities, and, secondly, because they afford to many of the best finger positions.

As regards methods of practice in the junior grade, all the exercises for the day may be taken successively in any one key; but it is better in the senior grade to take each exercise through all the keys according to the table, without stopping.

The exercises in contrary motion are the most useful for action training, but it will be better to use those in similar motion until the method of transposition has been mastered.

## Left-Hand Accuracy

By C. Sherman

It may seem a bold assertion, but one often finds vaudeville pianists with left-hand technique and accuracy which would put to shame that of the average teacher. Possibly the reason is that it is a kind of act in itself to startle the audience by left-hand solos.

Schumann's famous remark, "by the basses one recognizes a musician," does not apply to composers. The pianist who has a left hand that limps painfully is hardly likely to attain any very high position in the musical world. We know of one teacher who had her pupils play the scales, keeping the left hand going continuously and inserting the right hand only with every alternate octave. She claimed that this produced surprising independence with the left hand, and it really seemed to do so.

## Rachmaninoff's "Fragments"

The Etude has the honor to present herewith for the first time a new composition of the Russian master Rachmaninoff.

Distinctive in style, indisputably Russian in its atmosphere, as modern as the latest works of Debussy or Ravel, and yet as logical in its harmonies as it is characteristic of Rachmaninoff.

Something refreshingly different always adds zest to the recital program. All of Rachmaninoff's works, like those of Chopin and Schumann, which seemed so exotic and iconoclastic when they were first heard, have the element of earnestness and sincerity which distinguishes all "permanent" music. "Fragments" is not especially difficult and will amply repay study.

## "Point At It"

By E. H. P.

ROBERT LOUIS STEVENSON somewhere quaintly remarks that though children have eyes they are not particularly good at seeing, but use them for bye-ends of their own. The piano teacher who has young pupils to deal with will be ready to admit that there is more of truth than jest in this remark: half of what passes for stupidity or inattention is merely the difficulty a child has in keeping his place on the page. Often the most painstaking and lucid explanations on the part of the teacher go for nothing, simply because while he is talking about one place the child's eyes have unconsciously wandered to another. It is a great help, in such cases, to have the pupil *point to the place on the page* and even to hold his own finger on the spot while the teacher explains.

In extreme cases, where a child seems to be unable to concentrate his attention on some particular notes in question, if the teacher will take a blank card in each hand and cover the notes to the right and left so as to leave only the necessary ones exposed the difficulty will be overcome.

It should be scarcely necessary to add that when either of these devices is resorted to, it should be in a good-natured and matter-of-fact manner, without any spirit of impatience. The child should not be allowed to feel that it is a sort of desperate measure, reserved for extreme stupidity.

## THE ETUDE

## Twelve Vital Points to Remember When Practicing

By Viva Harrison

## CONCENTRATION

PICK out the particular spot you have determined to improve. Keep your mind on that spot without deviation until you are convinced that you have improved it. If you try to think of two things at once, you are lost. Remember that if your attention is diluted instead of concentrated, your results will be diluted.

## RELAXATION

Don't waste any energy through unnecessary tension. If your muscles are tensed and you try to work with tightened muscles, your practice is bound to be laborious.

## OPTIMISM

Don't keep saying to yourself, "I'll never be able to play that passage," say, "Hundreds of others have mastered it. I will." Optimism always pays.

## ACCURACY

If you allow yourself to be careless in the reading of notes, use awkward fingering, or abuse the pedal, your music will be a complete disorderly jumble of tones. Accuracy is most essential, if you would be a clear, clean player.

## TIME-KEEPING

Be your own time-keeper, having a mental comprehension of the rhythm, metre, signature and character of the movement, as determined by the number of beats in a bar. As Shakespeare has said, "Keep time. How sour sweet music is, when time is broke, and no proportion kept."

## ALERTNESS

Train the mind to act quickly and grasp an idea at once. Allow yourself a limited time to accomplish the desired result. Always read several measures in advance, as the attention precedes the fingers.

## INDUSTRY

Form the habit of practicing a certain amount at a certain hour each day, as we are all creatures of habit. Work is the quickest road to reach the goal. As John Sebastian Bach has said, "I am what I am, because I was industrious; whoever is equally sedulous will be equally successful."

## MEMORY

Visualize as you practice, so that in the end you will know it from memory, after having mastered it theoretically and mechanically. Cultivate the habit of playing without your notes and adding to your repertoire daily.

## PEDAL

Hearing the tone mentally and having the foot in sympathy with it is very necessary. Practice with the pedal alone, and then with the notes and all the shadings possible.

## SELF-RELIANCE

Cultivate self-reliance, depending upon your ability, resources and judgment. Imitation leaves no food for the intellect and checks development.

## INTERPRETATION

Always aim to express the author's meaning, which conveys a message to the audience if properly understood by the player. Make your music speak and reveal its artistic import.

## TONE PRODUCTION

Strive to produce a round, mellow, sonorous tone. Touch is the means, and should be acquired for artistic piano playing.

"Our opinion of a piece of music easily changes when we hear it repeated, and it may do so still more when we have the score before our eyes and can study it. . . . Do not believe every word you see against a work because it is printed; rather form your opinion of the work heard, thus making it possible for you to criticize even the criticism."—FELIX WEINGARTNER.

## THE ETUDE

## FRAGMENTS

SERGEI RACHMANINOFF

## Andante semplice



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# MELODIE

A splendid example of the modern treatment of the singing tone against an elaborate harmonic background. Grade 6

SERGEI RACHMANINOFF, Op. 3, No. 3

Adagio sostenuto

First page of the musical score for 'Mélodie' by Sergei Rachmaninoff, Op. 3, No. 3. The score is in G major and 3/4 time, marked 'Adagio sostenuto'. It features a complex harmonic background with dense chords and arpeggios, and a melodic line in the right hand. Dynamics include p, mf, f, cresc., dim., and pp. The piece ends with a final chord and a fermata.

Continuation of the musical score for 'Mélodie' by Sergei Rachmaninoff, Op. 3, No. 3. The score continues the complex harmonic background and melodic line from the previous page. Dynamics include p, mf, f, cresc., dim., and pp. The piece concludes with a final chord and a fermata.



## PRELUDE

Next to the famous C# minor Prelude, this is probably the most popular of all of Rachmaninoff's pianoforte pieces. It is sometimes termed the "Passing Cossacks." The interpretation is obvious. Grade 8.

Alla marcia M.M. ♩ = 92

## THE ETUDE

## THE ETUDE



*cresc.*

*p*

*ff*

*dim e rit.*

*ppp*

*poco a poco accel. e cresc. al Tempo I.*

*Tempo I*

*cresc.*

*a tempo*

*ff*

*rit.*

*f*

*Fine*

*p*

*ff*

*poco rit.*

*ff*

*dim.*

*M.M. = 108*

*p*

*dim. poco rit.*

*pp leggiero*

*pp*

## LISTEN TO THE BUGLE

### CHARACTERISTIC MARCH

WALTER LEWIS

Based on familiar bugle calls, a study in staccato. Grade 2.  
 Allegro moderato M.M. = 108

*mf*

*f*

*Fine*

*D.C.*



# PRELUDE SECONDO

SERGEI RACHMANINOFF, Op. 3, No. 2

Probably the most popular of all Rachmaninoff's compositions. Its breadth and sonority make it especially suitable for a four hand arrangement. It should be played in a clanging manner like the chiming of bells.

Lento M.M. ♩ = 69

Agitato M.M. ♩ = 69-80

# PRELUDE PRIMO

SERGEI RACHMANINOFF, Op. 3, No. 2

Lento M.M. ♩ = 69



## SECONDO

*sfff* *fff pesante* *dim.* *ppp*

# THE PASSING PARADE

MARCH  
SECONDO

W.M. FELTON

Tempo di Marcia M.M.  $\text{♩} = 120$ 

*mf* *mp*

*mp*

## TRIO

*mf*

*mf*

## PRIMO

*sfff* *fff pesante* *dim.* *ppp*

# THE PASSING PARADE

MARCH  
PRIMO

W.M. FELTON

Tempo di Marcia M.M.  $\text{♩} = 120$ 

*f* *mf*

*mf*

## TRIO

*mf*

*mf*



ON THE TERRACE  
A FLOWER SONG

A rippling and melodious teaching piece. A good intermediate recital number. Grade 5<sup>2</sup>

MATILEE LOEB-EVANS

Moderato M.M. = 108  
 mf brillante con espress.  
 cresc.  
 dim. e rit.  
 Ad. simile  
 a tempo  
 mp  
 mp  
 mf  
 mp il canto poco più espress.  
 f  
 rit. molto espress.  
 D.C.  
 a tempo  
 con animo  
 p  
 molto espress.  
 un poco marcato  
 rit.  
 D.C.

\* From here go to the beginning and play to *Fine*; then play *Trio*.  
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THE ETUDE

LETTERS FROM FRIENDS OF THE ETUDE

THE ETUDE wants to share with its readers some of the very interesting letters that come to it. We can not, of course, allow our correspondents to indulge in lengthy, polemical discussions of articles. We do, however, enjoy reading terse, interesting remarks from our supporters. Therefore we shall be on the lookout for short, pithy letters from practical people on timely topics and shall print them now and then.

### Compensation

**TO THE EDITOR:**  
I like your article "Prejudice or Justice?" My friends used to laugh at my intense Americanism during the war, but I am sure that if I had been in Britain, which suffered far more than America, they would not have laughed. America can afford to keep Germany as a classic on the concert program. There is no reason why we should ignore the beautiful reasons which the Germans of the past proposed for the wrongs they committed. We ought to get some compensation for all the agony the German people have caused the world. Perhaps we should enjoy German music immensely and mean to have all American music imitate it. At the same time, I like what I read in your article. I am glad to hear you say about promoting American music that it is not the time to do so. It is not now. This is the time to give us their best. I hope you will give us some of their best.  
DUNBAR, New York.

### Move in a New Neighborhood

[illegible]

**Aid to Relaxation**

[illegible]

## The Establishment of Muscular Habits

By Thomas B. Empire

leave the piano and pick up a magazine from the table how do we do it? Nine times out of ten with the stiffest kind of wrist possible—as if the magazine weighed a ton, and must be held up with all our muscles as rigid as iron. Yet it is perfectly possible to take hold of the magazine and to keep a firm, sure grip on it by the tension of the fingers alone. Fingers were made to grasp things. And upon their firm take-hold depends largely the proper technique of piano playing. But—and this is the crucial point—they must act with indepen-

### Professor Berger Retaliates

Rector's Note.—No many letters were received in response to Professor Berger's article on "Playing From Memory," that we were able to print. The one of the first, which elicited the following:

To the Editor:—

I am much obliged to you for sending me the enclosed letter and for giving me the opportunity to express my views on it. But I do not intend to avail myself of your courtesy, as I do not quarrel with the point of never arguing in defense of my statements or opinions.

On referring to a letter from Memory, I find myself in agreement with the writer. He has said: "If the pianist has played his piece so often that he can play it without feeling, he is not to be commended, but he is to be commended that he can disengage with such ease and speed from the memory of the piece." What is objected to is not that he should be required to make efforts to achieve so poor an aim, but that he should be required to waste precious hours of his life in the pursuit of a vain and unprofitable aim. It is not "immortalizing" hours which he could far more profitably employ in other ways.

### Playing From Memory

**TO THE ETUDE:**  
In answer to Francisco Berger, defending "Playing From Memory," permit me to ask: Does Mr. Berger mean that, aside from looking well, playing from memory is disadvantageous in all respects?  
Does he mean that it is the true musician who disdains such drudgery? Then Jose Hoffman, Harold Bauer or Paderowski, etc., are not true musicians. There could be no

### Why Not Common Sense?

Does he mean that it is the true musician who disdains such drudgery? Then Jose Hoffman, Harold Bauer or Paderowski, etc. are not true musicians. There could be no more of them. I need not

It promotes the highest executive result, and it is the only one that is in memory. One mentally sees the printed page, and then the words are in the memory when trying to remember speaking and memorizing? It is the only one that is in memory when trying to remember speaking and memorizing?

When a musician is asked to play "what is he to do? Say," is asked to play "not play from memory" or is he supposed to carry his music roll every place he goes? Being able to get up to play upon being asked, when not at home, is a great advantage.

Supposing a musician should, unfortunately become blind, as Handel and Beethoven did, and previous to being so afflicted had not memorized, would not their music be lost?

I myself memorize every piece I learn, and in a little time I take it worth the while to play. In addition, that I play 50 per cent better when I have memorized a piece than when I have not, and I have heard others, who do not have a musical memory, say the same about their own memories.

I am only a student, but upon reading Berger's article could not refrain from picking up pencil and paper to defend "Plum from Memory."

JENNIE MATURO, O.

June 3, 1919.

GRACE E. MERRILL, Colorado

PRACTICE at the piano is, of necessity, limited. At the other time in the day we are unconsciously making muscular habits of some kind or another. It will be helpful to the student to find out whether the muscular action we use in daily motions is in line with that which we are trying to cultivate, or whether it is antagonistic to it.

When we play a chord at the piano, the wrist, though tensed for a moment, instantly relaxes. When we practice scales, arpeggios, octaves, etc., the same condition of a relaxed wrist is a desideratum. But when

### Hold Fast to Music

**TO THE ETUDE:** In reading the July issue of *THE ETUDE*, I was most interested in the discussion I saw about the "Altus" and in "Don't Give Up Music at the Altus." I would like to tell you of my personal experience, would like to tell you that I would like to see it worth printing, but accept it for what it is worth.

As a child I was considered musical, having perceived my father—mother playing the piano, my mother playing the organ and guitar; father, the violin and any band instrument; I was self-taught.

My advantage was not necessarily limited, as I was born in a small village and were not blessed with an over-abundance of musical goods. Father had a few notes, and late goods. Father had a few notes, and late goods. Father had a few notes, and late goods.

From this time on I read everything I could get my hands on, and played piano with a small orchestra, which

When I was 10, I visited a friend in Chicago, who took me to see the famous Chicago Loop. I stayed there, and I studied four months with two very young teachers, who graduated from the teachers' class, winning a gold medal.

In my little home town I was a "fishhead," needing no more study. I completed a year, then taught until I was 21. When I married I tried to keep up my studies. I went to some college, but my very limited means, and my children and very limited means, (I began to neglect the piano, and the storehouse, that now, as I write, is a ruin) prevented me from being able to let a day pass that I did not play some instrument.

Several years later we moved to a somewhat western town, and, I was able to do some more study. I came from a town and a mile from my nearest neighbor.

Then I began to realize what a God-gifted person I was, and what a blessing it was

My daughter, then 12 years old and a very nice player, and I, spent many an afternoon, sitting on the lawn, playing duets, of classical and semi-classical, also singing Italian and French grand opera, etc., and always accompanied by my daughter. This was an afternoon with popular songs and the like. This child has become a very fine reader.

After proving up on our claim, we moved to a good-sized residence. I immediately looked up a piano teacher I could depend on, a steady, and tongue not penitent. I never told her that I was a pianist. I never tell what boundless joy those lessons were to me. I found, to my surprise, that my technic was not improved, even though I had spent many years at hard work, both of doors and in, and had four children to

In three years I have studied and realized many wonderful compositions, including several concertos.

Through a lack of pipe-organ playing ability, I was offered a good position as small salary. (This was two years ago) for my work and determination and helpful suggestions from other organists. I have renewal of last year's contract with a 60% increase in salary.

I also play viola in our Symphonietta orchestra and do a quartet work, this latter spoke of, playing 'cello.

This covers a period of twenty-one years of married life, and I've always done my own work until the past two years, when I was laid off.

I wish I could make everyone see this as I do. One spends months and years acquiring a musical education, and then, because marriage thrusts added duties upon them, gives up what has cost so much money and effort; and one who has such given talent and deliberately censures that talent, will some day waken to find that the fruits of his inestimable

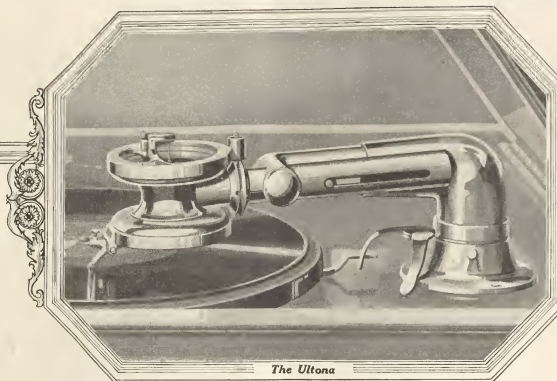
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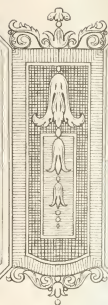
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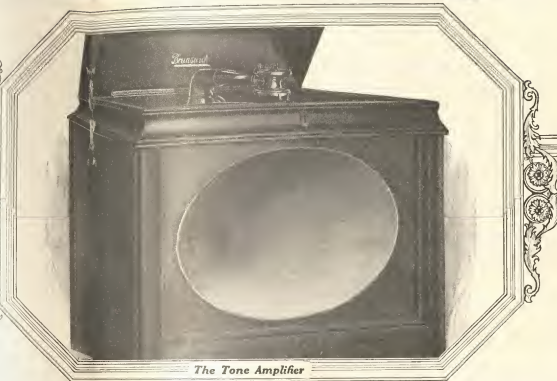
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English words by HALL JOHNSON

TOD B. GALLOWAY

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Un air de flûte dans la nuit.

Sad-ly and plain-tive-ly sob - bing, Voice of a brook-let a roam - ing Blend-ing to- geth - er their throb-bing  
Mé-lan-co-lique, dou-let ten - dre, Tra-ce l'har-mo-nieux mé - an - dre D'un ruis-seau so - nore qui fuit —

What is your mys-ti-cal mean - ing What is the mes-sage you're bring - ing Voice of a flute in the  
Sous les é-toiles ce seul bruit Que j'é-coute sans le com-pren - dre: Un air de flûte dans la

star - light Sweet-ly and fit-ful-ly sing-ing?  
nuit, Mé-lan-co-lique, dou-let ten - dre

Mu-sic that hails all my sor - rows Al-though no word can ex-press you Si-lent-ly weep-ing I bless you  
Chan-son qui ber-cais mon en - nuï, Nul ver-be ne pour-ra te ren - dre! Qu'im-porte! J'ai pleu-ré d'en - ten - dre

Em-blem of hope for to - mor - row Voice of a flute in the gloom-ing.  
Ce chant loin-tain qui me pour - suit Un air de flûte dans la nuit.

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SACRED SONG

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Translation by  
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*mf* *p*

Fair-est Lord Je-sus, Rul-er of all na-ture.

*cresc.* *rit. poco* *al tempo* *mf* *dim.*

O Thou of God and man the Son. Thee will I cher-ish, Thee will I

*cresc.* *rit. poco* *mf* *dim.*

hon-or, Thou my soul's glo-ry, joy and crown, Thou my soul's

*cresc.* *piu f*

*f rit.* *al tempo*

glo-ry, joy and crown!

*mf* *cresc.*

*p* *Poco piu mosso* *cresc.*

Fair are tho mea-dows, Fair-er still the wood-lands, Fair are the mea-dows,

*cresc.*

*mf* *rit.*

Fair-er still the wood-lands. Robed in the bloom-ing garb of spring.

*mf* *rit.*

**THE ETUDE**

*patoempo* *f poco piu* *f*

Je - sus is fair - er, Je - sus is pur - er, Je - sus is fair - er,

*dim.* *cresc.* *f*

Je - sus is pur - er, Who makes the woe - ful heart to sing,

*dim.* *cresc.*

*cresc. molto* *slent.* *f rall.* *atempo* *poco piu lento* *rall.*

Who makes the woe - ful heart to sing, Who makes the woe - ful heart to sing.

*cresc.* *col canto* *f rall.* *p* *rall.*

Words by  
ROMILLI

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**Andante espressivo**

ROMILLI

A tuneless song or encore for medium voice.

Andante espressivo

*p* *dim.* *rit. e dim.*

*p* *meno e triste* *cresc.*

Far, far - way in fair Ar - ca - dy, Where the sweet hy - a - cinths grow, T'was  
Now that I'm far from fair Ar - ca - dy, Still there are mem - o - ries sweet, For  
There in the fields of fair Ar - ca - dy, There by the old ap - ple tree; Ah

*p* *espress.* *rit. e dim.*

*rit. e dim.*

there where we met by the sil - ver stream, In days of the long a - go.  
oft - en I dream of her eyes so blue, The tread of her daint - y feet.  
there she's at rest and she'll speak no more Ah nev - er a gain - to me.

*rit. e dim.* *dim.* *rit.* *p*

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## LA SERENITE SCHERZO

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In semi-classic style and in the *souffra-rondo* form. An excellent study piece. Grade 3.  
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## THE ETUDE

## THE ETUDE

OCTOBER 1919

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THURLOW LIEURANCE

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mf dolce  
l.h.  
r.h.  
l.h.  
Agiato  
pp  
f  
pp  
a tempo  
rally  
Fine

## THE ETUDE

Andante con moto M.M.♩=54

mf dolce  
rit.  
D.C.

## VALSE GRACIEUSE

In modern French style, with the true waltz swing. Grade 4.

G. ROMILLI

Tempo giusto e grazioso M.M.♩=72

p  
cresc.  
f  
dim.  
rit.  
piu mosso  
leggiere  
p  
dim.  
rit.  
con grazia  
espress  
piu lento  
espress  
rit.  
D.C.



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Andante sostenuto M.M. ♩ = 72

*p* *Ped. simile* *mf* *pp* *dim.* *p* *rit e dim.* *a tempo sempre legato* *Ped. simile* *mf* *pp*

*p* *pp* *sempre rall.* *molto lento*

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*mf* *poco a poco cresc.* *accel.* *marcato* *molto rall.*



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PIANO

*p* *mf*

*simile*

*simile*

## SLUMBER SONG

W. TAUBERT  
Arr. for violin and piano by  
ARTHUR HARTMANN

Andantino con moto

VIOLIN

PIANO

*p* *f* *accel.* *p* *rit.* *accel.* *colla parte* *rit.*

*cresc.* *piu cresc.* *rit.* *colla parte*

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PEDAL

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*cresc.*

Full Ped.



*ff*

*rall.*

*Fine*

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*rall.*

*D.C.*

## More Income for Music Teachers

## A Timely Letter

The following letter is in line with the campaign of "The Etude" to help music teachers to increase their incomes at this time when the general cost of everything has gone up. Music teachers often live very retiring and unselfish lives, devoting themselves to their art, and little thinking of the practical side of things. Some do not know how to go about making a straightforward approach to the subject, and a letter modeled after the following, but adjusted to local and personal conditions, may be effective. First of all, remember, however, that the "increase" is much more readily attainable if you have made yourself more and more worthy of an increase.

DEAR MRS. WALLACE:

As the season is opening I have been looking over my records for this year and comparing them with present living demands. I appreciate the patronage of my friends very thoroughly, indeed, and am anxious to do everything possible to show this in service. We are all trying to meet the matter of higher living costs fairly, and the general belief that prices will go down as they did after the Civil and after most every other war in history, is encouraging. Meanwhile, the burden has fallen very heavily upon all professional people, who have made practically no advance during the war. I am sure that the slight additional amount that I am asking per lesson will not seem excessive to you. I know that you do not want to have me work under conditions that must keep my mind from the important subject to which I have devoted my life—musical education—which I have placed at your service.

It is always a pleasure to hear from you in any matter pertaining to the lessons which I am constantly striving to make more and more interesting.

Very cordially,

## Tell the Pupil the Whole Truth

By Alam P. Mecker

Nothing is gained by the teacher who fails to tell the pupil his shortcomings in exact terms. A teacher from the far West recently said to the writer:

"I realized, first of all, in my community that I must build up the confidence of my community in one thing, and that was, they could always count on me for a square deal. For that reason I made it a point not to take any pupils whom I thought did not promise to show good results with the right teaching. I may have turned aside a genius, as Verdi was turned aside by the authorities of the conservatory, who refused him admittance for lack of talent

—but I do know that I did spare many parents useless expenditures. They soon found out that I had a higher ideal than chasing the nearest penny."

The teacher who retains a pupil "who hasn't a chance in a hundred" of profiting from the lessons, has a liability which should be discharged as soon as possible. Jeremy Taylor, the great English philosopher-clergyman hit the nail on the head when he said:

"Most people prefer a prosperous error to an adverse truth." Nevertheless it always pays to tell the pupil the whole truth, even though it means losing one pupil.

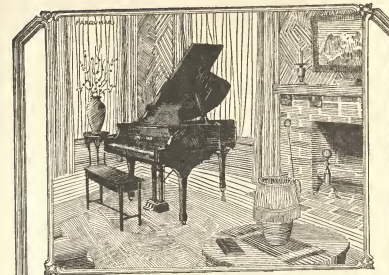
## H. T. Finck's Inspiring Articles

"The Etude" takes pleasure in announcing that it has arranged with the noted New York critic, Henry T. Finck, author of numerous successful books, for a series of articles of the type "that every music lover wants to read." The first appears in this issue. The other titles are:

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 "Musical Genius Everywhere."  
 "If at First You Don't Succeed."  
 "Don't Be Too Awfully Dignified."  
 "Should Musical Critics Be Abolished?"

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## Department for Voice and Vocal Teachers

Edited for October by LOUIS ARTHUR RUSSELL

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

### The Vocalist in the Americanization Plans

By Louis Arthur Russell

It is a hopeful sign of the times that the people of our country are so deeply interested in the plans looking toward the Americanizing of the foreign-born in the United States. It is a wise policy which is being adopted to make the study of our native language an important and first item in the work. The Americans as a class are none too proud of their language, and the people of Continental Europe are not given to complimenting us upon our Anglo-Saxon tongue or our use of it. But we have cause for much pride in the language which has been the vehicle for the expressing of the genius of Shakespeare, Shelley, Keats and Poe, and the wisdom of Bacon, Emerson and the lesser lights of poetry and philosophy. We should all realize and endeavor to "show forth" the beauty, strength and expressional variety of our Anglo-Saxon language, which is as free as any of the modern languages from harsh sounding elements, and with its greater number and variety of vowel sounds it has in it more elements of beauty than any other of the languages, let us say, of Europe.

We of the vocal professions especially should master our language and set it forth in all of our ministrations in its fullness of rich vowels, its great variety of expressive shades of consonantal beauty and its endless wealth of words.

There is no primary vowel sound in the modern languages of Continental Europe (speaking particularly of the languages of Europe) not to be heard in our own native tongue, and to this must be added the fact that we have more vowel and consonant sounds than any other of them. This wealth of sounds in our language is, of course, due to its composite nature, and we must acknowledge the debt the language owes to Greek, Latin, Saxon, Oriental and later French sources, all of which languages have served to enrich our great lexicon. It is self-evident that we who profess an art whose distinguishing medium of expression is the voice in combination with language, should make special study of language, and especially of our own native tongue, and that we should be living examples of our own language at its very purest and best.

This is a prime obligation of all vocalists, all teachers, preachers, orators, etc., for we who publicly use our voices are the living active forces making for popular habit in speech use, and our "example" should be worthy of its great influence.

If we who are known as vocalists and preceptors of vocalists have a true conception of our responsibilities, we will at once conclude that as are the missions in this field, and as true Americans we will join heartily in the general movement which is growing through the land to Americanize the foreign-born resident here, especially the illiterate of the class, by giving them the means to study American manners, American

spirit, American institutions and American aspirations through the knowledge and use of our language, as spoken and printed, and thus to open to them the vast treasure house of Anglo-Saxon literature—the mental and spiritual record of our race from its dim beginning. The organizing of a "Pure Speech League of America" is progressing satisfactorily and already is spreading through the States; and it is hoped that the plans to interest the patriotic societies, the churches and other public organizations will soon bear fruit. The public schools are already enlisted in the work in many centers, and a general campaign for pure American Anglo-Saxon speech among native and foreign-born here is sure to be an active fact during the coming season. We of the vocal professions are, of course, most vitally interested, and upon us, in large measure, falls the responsibility of making perfect the didactic process through the study of the language, and to our foreign-born students of even slight education have no difficulty in mastering the grammar and the syntax of the English language; but it is rare to find a continuing European who masters the phonic difficulties of English speech after grammar-school age.

#### English a Complex Language

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#### Anglo-Saxon Phonetic Values

However, the first duty in the study of phonetic values in our language is the mastery of the regular normal sounds and their symbols and the spelling (orthography) of words which are in the regular class. At the outset we must apprehend the fact that our language is largely diphthongal in its sounds and symbols. Most of our so-called simple vowels are of a diphthongal nature, and this calls for special analysis of our vowel sounds as to their complex character.

To master thoroughly the scale of vowel sounds, we must turn to the study of hearing to an acute appreciation of initial and secondary sounds in vowels or diphthongs. Many Europeans cannot realize this, and they often stoutly deny the fact that their mastery lies one of the secrets of pure speech in our language.

The variety of sounds represented by one symbol is also a perplexing problem for the adult student of our language. How, for instance, shall we explain the five sounds of *A*, our first letter symbol?

#### A New Code of Diacritics

All foreigners find it difficult to remember our secondary vowel sounds, especially the second and fifth sound of *A*; the third sound of *O*; the difference between the second sound of *U* and *OO*, while the diphthongs present many problems for the ear and eye to solve. Of the consonants and the consonantal diacritics, *F*, *V*, *W*, *Y* and *Th* are the most perplexing. The great dictionaries and many of the great phoneticians are much at fault for the lack of a clear and universal system of diacritical symbols, and the League has adopted a rational code of numerals as diacritics (replacing the hieroglyphics now in general use), and is hoping for its general acceptance.

#### Some Working Axioms

Not to enter too deeply into the subject of Phonic Dictation here, I will state, as briefly as possible, the code of the League, which is based upon the analysis of vowel color, their position or shape in the mouth, consonantal placement, shape, etc., all of which would exceed the

purpose of this article. A few axioms may have place here, however.

1. *The lips* in speech are mobile and free, but are not shaped for vowels, *i*, *e*, *a*, not rounded for *O*, side-spread for *E*, opened wide for *Ah*, etc.

2. *Vowel "shapes"* if we may use the term, are controlled by the tongue and inner tissue of the mouth.

3. *The vowels* are the singing or sustained sounds of speech, we may say, the texture of the word or syllable.

4. *The Consonants* are the outlines or the shaping elements of words or syllables.

5. *Diphthongs* and diphthongal vowels are of two-vowel sounds, one of which is prolonged for the "sustenance" of the syllable.

6. *A knowledge* and correct sense of the initial sound and the vanish is essential in the full analysis of the phonic values of diphthongs.

7. *The vanish sounds* are *OO* and *E* (somber and bright).

8. *The smallest*, most brilliant of initials (primes) is *th* (as in *it*, *did*, *pit*, etc.). This is the "animal gruff" of our language. *The deepest* and darkest of our primes is *U* (as in *cut*, *rut*, *ful*, *rich*). This is the "animal gruff" of our language. The most complete and fullest in resonance of our vowels is *AH* (as in *father*).

9. *The use of UH* for secondary syllables is forbidden when the vowel of the syllable is other than *U*. The common use of *UH* for all classes of secondary vowel syllables is one of the vulgarisms of our abused language; thus, eternally (for eternity), heavenly (for heavenly), thus instead of *theh* for "the" (mute).

10. *Abrupt* and extreme change of vowel to a bright vowel, as *O* to *A* in "mouth after" or "go in"; etc.; or to the contrary, from a bright vowel to a dark vowel, as *E* to *O* in "the opened," "opened," "the useful," etc., cause the injection of *Y*, as *ly* opened, *He* opened, etc., also a vulgarism; both processes are in error.

#### The Complete Code of Vowel Sounds

We classify vowel-sounds by numbers as diacritical signs, as in the following table:

##### THE VOWELS

*A* as in *long a* as in *date*, *pray*, *dame*.

*a* as in *cat*, *bad*, *lad*, *and*.

*a* as in *far*, *barber*, *father*.

*a* as in *law*, *lawyer*, *almost*.

(Initial prime) as in *alone*, *alceps*, *prince*, *surface*.

This *a* is the long *a* initial but without the vanish. All clear distinctions, such as in Webster's Tables, are classified under the head of "fusion," as in *care*, *dare*, etc.

The controversy as to *a* in *am*, *at*, *ash*, *appear*, etc., we settle by placing them

### THE ETUDE

as *a*, modifying the vowel-color by the tone-color.

*E* has two sounds:

*e* as in *be*, *see*, *even*, *met*.

*e* as in *bed*, *led*.

This second sound is borrowed, it being really the initial prime of long *a* (*e*), *eh*. The various sounds of *e* included in Webster's or other Dictionaries are subject to the rules regarding fusion (see above), or as borrowed sounds.

*I* has two sounds:

*i* as in *die*, *try*, *light*, *quite*.

*i* as in *it*, *bit*, *mid*.

Other sounds of this vowel are borrowed or close sounds due to fusion.

*O* has three sounds:

*o* (long *o*) as in *go*, *oh*, *gold*, *obey*.

*o* as in *cod*, *fodder*, *content*.

This is the short *o*, practically *a-oh* in common usage, and in prolonged tone the *oh* sound is correct.

*oo* (a less-used and less-known form) as in *shone*, *wholly*.

This is practically the long *o*, without the vanish.

*OO* has two sounds:

*oo* as in *spoon*, *cool*, *foot*, *boot*.

*oo* is the forward dark vowel with the vanish in the diphthong *ou*.

*oo* as in *wood*, *food*, *wood*.

A mute *oo*, lacking the vanish, having an abrupt ending (*oo*).

*U* has two sounds:

*u* as in *duty*, *mule*, *use*.

A diphthongal vowel, *ee-oo* (or *ii-oo*) with glide.

*u* (*uh*) as in *but*, *flutter*, *budding*, *usher*.

*U* has many equivalents in *oo* and *oo* and in digraphs.

##### THE DIPHTHONGS

(1) *ei* (digraph) as in *height*. The same as the vowel (diphthongal) *i* or its equivalents as in *eye*, *isle*, *sight*. The sustained sound is *ei* and the vanish *e* (*ah-e*).

(2) *oi* as in *coil*, *boil*, with equivalents as in *boy*, *anook*. The sustained sound is *oi*, the vanish *i* (*ah-i*). The *o* is sustained with the glide to fuse it with *i*. Should never be rendered by *au*.

(3) *ou* as in *thou*, *thousand*, or equivalents as in *now*, *dawn*. The sustained element is *ou* (*ah*), and the vanish *u*.

(4) *eu* as in *Europe*, *Eugene*, *euphony*, with equivalents as in *dew*, *new*, *due*, *tune*. The sustained element is *eu*, and the initial is *ih*, or, in broader forms, *e*.

##### THE DIPHTHONGAL VOWELS

*a=eh-e*.

*e=ih-e* (close distinction, not demarcated).

*i=ah-e*.

*u=oo* or *ii-oo*, with glide.

A reference to the table of small and large vowel-sounds, with placement, will determine the placement of all these sounds.

Many of these vowel sounds are interchangeable in our orthography, and the League issues a table of equivalents showing these interchanging relations, as we often say, "borrowed vowel sounds"; thus, for instance, *a* as in *day*, *ey* as in *prey*, or *ei* as in *skien*, *eight*, etc. The mastery of these equivalents is essential for a complete understanding of our language.

The final syllables, *ion*, *ial*, etc., are all modified in the English Manual, and the item is important and essential.

##### CONSONANTS

The consonants in their first analysis I give below, codified when possible in pairs, consonants with cognate sounds.

##### SONANTS WITH COGNATE SOUNDS

(Labial)

*b* as in *bad*, *bale*, *bill*.

*b* as in *pad*, *pail*, *pie*.

(lingual)

*d* as in *did*, *dull*, *damp*.

*t* as in *tell*, *tall*, *lend*.

(labio-dental)

*v* as in *veil*, *van*, *volume*.

*f* as in *fail*, *fan*, *follow*.

(linguo-palatal)

*g* as in *goal*, *girl*, *gutter*.

*k* as in *kill*, *king*, *keen*.

(lingual)

*z* as in *zeal*, *zany*, *zounds*.

*s* as in *seal*, *sod*, *sounds*.

(liquid-labial)

*l* as in *load*, *lure*, *love*.

*m* (nasal-liquid) labial, as in *man*, *main*, *made*, *mule*, *sum*.

*n* (nasal-liquid) lingual, as in *name*, *none*, *net*, *night*.

*ng* (nasal-liquid) lingual-paratal, as in *sing*, *ring*, *singer*.

*h* (aspirate) as in *ha* (*ah*), *hole*, *hate*.

*r* as in *roll*, *room*, *rear*, *reel*.

SIMPLE CONSONANTS WITH COMPOUND,

SONANT WITH COGNATE SURE

*j* as in *jail*, *few*, *jingle*.

*w* as in *weal*, *well*.

*y* as in *yew*, *yew*.

*zh* as in *rough*.

*dh* as in *then*, *these*.

*ch* as in *cheu*, *child*.

*wh* as in *school*, *when*, *while*.

*yh* as in *heav*.

*sh* as in *rush*, *shut*.

*th* as in *thin*, *think*.

IRREGULARITIES, BORROWED SOUNDS AND

EQUIVALENTS

*kw*, *qu* as in *steward*, *quite*, *quest*.

*c* as *s* or *h*, as in *ceiling*, *cell*, *cedar*, *cell*, *candy*, *conceit*.

*cu* as *k*, as in *circuit*, *biscuit*.

*g* as *j* or *in*, as in *rouge*.

*g* as *z* or *ks*, as in *Xerxes*, *Xenophon*, *ax*, *lax*.

*wh* as in *witch*, *patch*, *thatch*.

*ph* and *phr* as *f* or *fr*, as in *physique*, *Phrygian*.

*gn* as in *gnano*.

*gn* as in *twine*, *twitter*; *dw*, as in *dwindle*, *dwarf*.

*mp*, *mp*, *mp* as in *jump*, *limp*, *jumped*, *exempt*.

*nd*, *nk* as in *and*, *pink*, *punch*.

*ng*, *nk* as in *sing*, *sung*, *lunch*, *lynch*, *bench*.

*ngs*, *mps* as in *songs*, *mumps*.

*sh*, *th* as in *xy*, *xy*, *ask*, *aster*.

*Double Consonants* as *bl*, *br*, *cl*, *cr*, *dr*, *fl*, *gr*, *gl*, *br*, *bl*, *br*, *bl*, *pr*, *pr*, *tr*, *tr*, *tr* as in words like *blood*, *brood*, *clear*, *crash*, *drift*, *flight*, *glad*, *groam*, *gold*, *colt*, *helm*, *place*, *price*, *slick*, *art*, *trial*, *wing*, etc.

The full code, with special table of equivalents, etc., is given in the Manual, which also defines the various characteristics of consonants, their mechanical action, place of making, their service in the form of words, and an analysis of the various elements of the speech organism, elaborate a discourse for this article.

The study of Anglo-Saxon Phonetics is just complex enough to be delightful, and it unfolds the great strength and beauty of our native tongue, while it proves to us the necessity for a greater respect and closer attention to our speech in America. It remembers the sure, careful results of the movement to Americanize the alien element here depends upon the efficiency of the instructors and the completeness of the process.

No halfpenny theories or practice will bring satisfactory results. If we are to teach the language, we must do it with extreme thoroughness and with a real devotion to the beautiful tongue and with a determination to conquer its difficulties and not simply to master its commonplaces.

The great burden falls on the professional vocalists. Will we all do a share, first by gaining personal proficiency, then by imparting it to all within our reach?

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# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A GEST

## October

Here we are beginning another season, and it will be a good one, too; for we are going to work harder on music this year than ever before.

Just think! This time last year we did not know what might happen, and we worked hard on Red Cross and all kinds of war work.

Now, this year we will celebrate peace by practicing with a will and in a spirit of thankfulness that it is all over.

## Chinese Music and Nature

By George Kohl (Age 13)

The ancient Chinese scale consisted of five tones, F, G, A, C, D. These tones were considered symbolical of the five elements, earth, metal, wood, fire and water. But as music developed, the Chinese musicians no longer limited themselves to this small number of tones, and as time went on, new ones were added and much confusion resulted, until it became unendurable.

In the year 200 B. C. the Emperor Hoang Ti, urged by petitions of learned men, ordered Ling Lun, the greatest musician of his time, to put an end to the confusion and establish music on a new basis of fixed law.

Ling Lun left the capital and traveled to the high mountains where the Hoang River takes its rise. He followed the stream to its source and while ascending a high peak his feet gradually refused their support. He sat down and soon fell into a deep reverie.

Then there appeared to him the wonderful double bird, which appears to man only on rare occasions, and for the purpose of benefiting mankind.

The male bird sang six tones, and the female bird sang six tones, and the deepest tone produced was F, or the great tone of Ling Lun's own voice; and the waters of the Hoang River likewise intoned F.

Ling Lun therefore considered this to be the keynote of nature. The combined sounds of nature as heard in the roar of a distant city, the waving of foliage in a forest, or the tumbling of water, it is said to be this F, below middle C.

## Pedals

I think it's very hard to know where pedals should be used; and if I sometimes make mistakes, I hope I'll be excused.

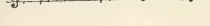
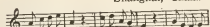
But I'm improving every day, and soon I'll know just how to pedal well in all my things—But I can not do it now.

Did you ever know that the JUNIOR ETUDE has many friends in far-away China? Some of these music friends have written about their music, and their letters are very interesting. Just think how hard it must be to study music in China! A sister in the Missionary College reads this to THE ETUDE:

DEAR JUNIOR ETUDE:

Chinese music is not written like European music. We use the Chinese characters. One of my favorite tunes is *Dul Kiew*, which means "Passionate outburst," and I have learnt it by heart. I have tried to write it out and am sending it to you as an example of our music.

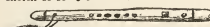
LIA WOO,  
Shanghai, China.



CHINESE TUNE.

DEAR JUNIOR ETUDE:

The musical instruments of China are very numerous and I am sending you a sketch of some of them.



CHINESE FLUTE.

The flute is the best known. Each man plays his own tune, so when a number play together the sound is not very harmonious and it sounds strange to foreigners who are not accustomed to it; but now music is making rapid progress, owing to the introduction of European music.

LIANG SING FONG,  
Siccawei, China.

## What the Piano Said

By Loretta M. Lawrence

(Molto Adagio)  
The children do not wash their hands  
Before they touch my keys.  
That's why they're sticky and unclean,  
As everybody sees.

My case is seldom dusted off;  
And finger marks and streaks  
Make smudges on my polished wood—  
They sometimes stay there WEEKS!

My top is piled with photographs,  
Stays books, to the left and right,  
And dog-eared music all askew—  
I surely look a sight!

The moths eat up my hammer felts,  
The rust corrupts my strings;  
The mice rest rooms within my case  
And live there just like kings.

I'd like to feel that some one cared  
To keep me clean and neat,  
To shut the windows when it rains  
Or shield me from the heat.

I'd love to have a shiny coat  
And pretty, snow-white keys,  
A top that isn't used for junk—  
Now can't I have them, PLEASE?

## "Jubilee Singing"

You have probably heard about the singing festival in honor of peace that is to be held all over America on the 11th of November, at 11 A. M.

Have you all got something patriotic ready to sing at that time and join in the "great big sing"? If you are to have a holiday so much, the letter, Probably you are practicing some things now in school, but every music class or club ought to get together too, if possible, so practice hard between now and then. Remember the date, eleventh month, eleventh day, eleventh hour! And remember the place, EVERYWHERE!

SUSAN TRANG,  
Shanghai, China.



A CHINESE MOUTH ORGAN.

DEAR JUNIOR ETUDE:

I think you might like to hear about our music in China. We make a great many instruments. The monks play great instruments in their temples; they always beat on the "wood fish" when reading their sacred books, or walk in the streets. We Christians never beat on anything when we read our Bibles, but we play the piano or organ when we sing our hymns. Some ladies play the flute, and in summer they go into the garden and play in the moonlight and the sound is very sweet and clear. I am very fond of playing with my sisters.

RUTH NIEH,  
Siccawei, China.



A CHINESE FIDDLE.

## Who Knows?

1. What is an English horn?
2. What is an aria?
3. When was Rossini born?
4. Who wrote "Way Down Upon the Suwanee River"?
5. Who is Leachetichy?
6. What is a fugue?
7. Of what nationality is Geraldine Farrar?
8. What is a concerto?
9. What is meant by *senza accelerando*?
10. What is this? ✕

## Answers to Last Month's Questions

1. Clara Schumann was the wife of Robert Schumann, and was a well-known pianist.
2. "Keep the Home Fires Burning" was written by Ivor Novello, a lieutenant in the Canadian Army.
3. A xylophone is a small instrument of wood or metal, played by striking it with mallets or sticks.
4. *Pizzicato* means "picked" instead of played with a bow.
5. Liszt was born in 1811.
6. Melody is a succession of single tones.
7. Melba is an Australian.
8. A chromatic scale is one which progresses by semi-tones.
9. A mandolin is tuned in fifths, G (below middle C), D, A, E, but having pairs of strings instead of single strings.
10. Beethoven's Minuet in G.

## To Make a Virtuoso

Select only good material.  
Seek well in musical atmosphere.  
Mix in large amount of endurance, patience, and concentration.  
Season well with ambition.  
Bake in studio with good teacher for ten years.  
Serve to public, garnished well with press notices.

## THE ETUDE

### Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the nearest and best original stories or essays and answers to musical puzzles.

Subject for story or essay this month, "What Is Music?" It must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to JUNIOR ETUDE, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of October.

The names of the prize winners and their contributions will be published in the December issue.

### MY FAVORITE COMPOSITION

(Prize Winner.)

I USED to wonder if I would ever have a favorite composition, as they all seemed so pretty, each with its own story to tell, but after all one cannot get along without a favorite piece. My favorite is "Bubbling Spring," and it is, indeed, a beautiful composition.

"I chatter over stony ways  
In little sharp and trebles,  
I bubble into eddying lays  
I babble on the pebbles."

This is the way in which Tennyson describes it, and in truth he describes it perfectly. When I play that composition I seem to be far away by a tiny spring overgrown with moss that chatters and bubbles. It tells me its story, but it would take me too long to tell that story to you.

KATHERINE DOUGLASS (Age 13),  
McAster, Okla.

### MY FAVORITE COMPOSITION

(Prize Winner.)

The Minuet in G by Beethoven is my favorite composition. As I play it I can see a boy and girl in colonial costume. They look very pretty and graceful. They hear the strains from a violin and the boy and girl exchange bows and begin dancing the stately minuet.

The passage in double thirds is a duet between the boy and girl. The next part seems to be an argument; perhaps it is a misunderstanding; but they soon make up as we come to passage in double thirds again.

I never tire of playing this piece and I am glad to have studied something from the great master, Beethoven.

ERNESTINE BEATTY (Age 12),  
Clinton, Ill.

### MY FAVORITE COMPOSITION

(Prize Winner.)

My favorite composition was composed by an entirely unknown musician. Last summer I went to my grandfather's farm for my vacation. The second day of my visit, as I was exploring the farm, I heard in the wonderful music of a violin, and in the shade of a palm not far away sat a young man, pale and slender, his violin lifted to his chin. The beautiful music held me spellbound.

When he finished I ventured to ask him what he had been playing.

"Oh, that is just something I composed myself," he answered smiling.

During the summer I persuaded him to copy the piece for me, and after hard work I succeeded in learning it, though I can never play it as he did.

He died soon after I left the farm, but I shall always treasure carefully his beautiful composition—my favorite.

RUTH BUELL (Age 14),  
Escondido, Cal.

## Honorable Mention

JESSIE O'QUINN, Edward Tierman, Carrie Shambarger, Helen A. Dunbar, Ruth Place, Genevieve Bruchner, Edith Adler, Donna Perry, Ruth Foote, Louise Cordy, Bernadine Gunther, Alice Marian Andras, Annahara Peck, Elizabeth Muir, Kelsey Hudless, Stanley Yashansky, Robert Henney, Lucile McKeegan, Candace McLean.

## Puzzle

By Philip Tapperman

(WHEN all the beheadings have been made, the initial letters of the remaining words will spell the name of a well-known composer born in 1771.)

Example: Behead a musical wind instrument and have a musical stringed instrument.

- Answer: Flute—lute.  
1. Behead a durable blackwood and leave resembling wood.  
2. Behead a banquet and leave the Orient.  
3. Behead a shelf and leave a border.  
4. Behead a belt and leave a share.  
5. Behead keen and leave a musical instrument.

6. Behead a lid and leave above.  
7. Behead to keep from and leave null.  
8. Behead to rent by written contract and leave repose.  
9. Behead knots and leave small saddles-horses.

## Prize Winners

PRIZE WINNERS in the "Musical Temperament" puzzle were: Opal Dobson, Milford, Ill.; Rose Shindler, Milwaukee, Ore., and Virginia Ehrhardt, Newark, N. Y.

## HONORABLE MENTION

Alta Pace, Robert Vondries, Robley Evans, Florence Shipman, Ethel Fulper, Helen Klefeker, Bernice Hansen, Marie Hoesly, Frances E. Smith, Katherine Stouffer, Isabel Hesse, Charlotte Tegen, Margaret Brent, Frances Holden.

## Please Remember

MANY letters come to the JUNIOR ETUDE asking how to join the JUNIOR ETUDE clubs or classes, etc. There is no doubt or class of any kind connected with the JUNIOR ETUDE, and any one under fifteen years of age may enter the competitions, whether a subscriber to THE ETUDE or not, but please read all conditions of the competitions carefully and comply with them.

Any one may also write to the JUNIOR ETUDE LETTER BOX and tell of anything interesting from a musical point of view. Those living too far away to enter the competitions on time are particularly invited to do this.

Do not send us the answers to the Questions in "Who Knows." These questions may be used in your own clubs or classes and you may give monthly rewards for the best answers if you wish; or your club leader may keep a record of the answers and the reward be given at the end of the season. You may do as you choose with "Who Knows" but do not send the answers to the JUNIOR ETUDE.

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### One Way

By J. Lillian Vanderve

She was such a problem—Helen, of the ten summers! If one kept her at the point till perfection was reached the effect on child and teacher was utter weariness of soul. If half finished work was accepted, where were one's standards? Truly, it was a matter for the night watches and the melancholy afternoons. Most important of all, she should have a far larger repertoire to show for the time and money already invested in her musical training; but the mention of her musical training brought forth tolerant shrugs, or downright impatience. Then, in one of those rare moments which preserve sanity and keep one's mental grip, the idea came.

"We're not finished!" said Helen at the next lesson, when the study book was closed ten minutes early.

"Of course not," answered Miss Waite, "but we've something else to do," and she picked up her pen and pencil. "Tell me the names of the last eight pieces you've studied."

After a bit of thinking, Helen recalled the titles, and they were jotted down.

"Now check off the six you like best," and she handed over the list.

All alert, Helen chose her favorites, and as she finished Miss Waite turned to the study book.

"Choose two of these between No. 20 and No. 30," and the child, eager-eyed in her decision, forgot that she "hated studies!"

When the study numbers had been added, Miss Waite spoke impressively.

"Now, I'll tell you why I let you choose these things. Next time you've got to play a lesson for me—you're to give me a recital in it."

A volume of excited comment threatened to pour forth, but, checking it, she went on.

"All these numbers are to be played without music—s grived look by the

listener, "and you are to make out the program all yourself, like this."

A leaf from the pad was made into the little folder.

"Put the composer's name opposite the list of each number, and make a nice little cover page, with your name and the date, just like the printed programs we had last spring."

"May I say 'Recital by Helen Bentley'?"

"Certainly, and I'd say, 'At the studio of her teacher, Miss Agnes Waite.'"

"May mother come?"

"And Charlotte? She's my best friend in school, and she's never taken lessons—may I invite her?"

"Of course, and I have a friend who will visit me that day, and I believe she will enjoy listening, too."

The steady grey eyes looked a question into the dancing brown ones, and met the answering flash of determination and willingness that they longed to see.

"I'll work every minute I can spare from school, and I'll make Daddy bring home a big sheet of paper for the program."

On the evening after a properly impressed Charlotte saw by Helen's mother in the window-out, Miss Waite's friend joined them, and Helen, of the type whom an audience inspires, did work that was unaccountably careful and brilliant.

"You don't know how Helen's father enjoyed hearing her prepare for this afternoon," said Mrs. Bentley, as she was leaving. "Helen played several of her numbers for Charlotte's mother this week, and if you will telephone about Charlotte in music."

"Well," said Miss Waite, when he had gone, "six pieces memorized, an excited child, pleased parents and a new pupil! As a last resort and a delicate discipline, I think it worked rather well!"

### Keep Fit

By Thomas B. Empe

It doesn't matter what you are doing—singing, playing the piano or violin, going in for a business career, or doing a ditch—you will do it better and more easily, say nothing of the success-and-money side of it, if you keep your machine in good running order. This body of ours is a funny sort of machine, that we are just beginning to find out about.

If we sit still and take no exercise all the food we eat goes to fat—plain, uncompromising fat! And you really don't do much work on fat. After you have played the part of the fatted calf for long enough, the quality of fat gets into your mind itself—you become a fat-head. And the main characteristic of a fathead is that he cannot think clearly in to help you. Instead of sitting still and eating, will take regular

and systematic exercise the wise body gets down to work, and out of the body consumed makes muscle tissue, and puts a firm coating of it all over the body. And the mind, too, partakes of the quality of this new tissue. Nature begins to discard the fatty values in the food, and instead takes the muscle-forming part of it, and builds the body up in the new idea.

Keep fit. Exercise. Even walking is better than nothing, though exercises for the whole body are better. But as soon as Nature sees that you are bound to improve the body issues the food, and best out of your machine she will start in to help you. Keep fit. You will be a better pianist, singer, workman, business man, ditch digger, for it—and it's not such a bore, if you go at it in the right way.

Keep fit. And, again, keep fit.

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## Sensing Rhythm with the Eyes

By George Gilbert

Every pupil finds certain rhythms, turns, trills, etc., that are hard to grasp; certain measures that are "stumbled over" each time a given piece is played. Why not make use of the roll of a player-piano to help in such cases if a player-piano is available? Select a piece that has been included in the list of some maker of player-pianos and that has measures, trills, turns, etc., like those in the piece that is causing your pupil worry. Perhaps the very piece the pupil finds hard to play may be procured in a music roll.

Do not place the roll on the player-piano at first, but unroll it at hand, finding the measure in question or the turn or trill, point out to the pupil how it appears as cut on the roll—the length of the notes, their relation, in regard to length, to each other. Measure them with a ruler and let the pupil grasp the mathematical elements of the problem, as exactness in simple lines made by holes in the paper of the roll. Then, placing the roll on the piano, play it, pointing out that measure, turn or trill, as it passes over the track-board. Do this several times. Then play the hard part by hand and then by roll several times. Invite the pupil to play it, first by roll, then by hand. Or, draw the measure, trill or turn on a slip of paper, using simple straight lines to represent the notes, say a two-inch line for a half-note, an inch line for a quarter-note, a half-inch for an eighth, a quarter-inch line for a sixteenth and for the notes of a trill or turn little dots.

By using such methods, it is quite possible to make a pupil "hear with his eyes."

## Sing for America!

By Geo. Chadwick Stock

Singers of America! These are strenuous times in which we live, and do not forget that you and I, as loyal Americans, have a very definite part to play in the reconstruction days which are now upon us. Every real American will fulfill to the utmost his obligations of citizenship, immensely intensified by social and industrial problems that are of far deeper significance and importance than any that the human mind has heretofore had to grapple with.

Keep your mind fixed upon this fact: that you and I are living in a new era. It is the Era of Service. The man or woman who fails to realize this—who does not find time to put his shoulder to the wheel of national growth moving towards an ideal democracy—might better be dead.

Musical singing especially, has played a prominent and useful part in the great world war. Now that peace has come, music has a much greater part to play in helping to bring back the human mind into new and better channels of thinking and planning. Our government and all men and women engaged in educational affairs have encouraged and will continue to encourage in every possible way all kinds of legitimate music activities. Vocal music particularly is becoming an increasingly important factor in our national life.

There is no question but that every

American singer stands ready to help unsterily in the special field of musical performance for which he is qualified. Singers! We should make it our business to encourage the performance of whatever is good in American song composition. We should also encourage in every possible way the use of the English language in song and speech. Think what it would mean for millions of American singers to act in a concerted way toward this end! Think what a tremendous stimulus it would prove to American composers and the undreamed results to be obtained in the present great Americanization movement.

Such nation-wide service will help in an incalculable degree to promote a life for some of the finer things of life. It will increase loyalty, it will inspire love of some of the choicest American traditions. It will help in every State in the Union to maintain national ideals. It will be the quintessence of pure democracy. It makes a universal appeal, for the reason that it is a universal force.

Musical is the most democratic of all the arts used by man, because it does not depend upon anything exterior to itself. It is felt and understood by everybody, of every race and every condition. It becomes a great unifying principle working among the discordant and antagonistic elements that make up human life.

## "Grand!"

By Helen Maguire

It's quite some time since we ceased to give "grand concerts" or "grand entertainments," or "grand productions." Dickens, perhaps, did as much as anyone to show us the ridiculousness of the "grand scale" on which we boasted of doing everything. But the "grand" in piano" we still have with us, one of the last remnants of our early American vaingloriousness. When you think of the musical and charming names of the Old World instruments, the Harpsichord, the Clavichord, the Clavichord and the rest, it makes you long to find a fitting and dignified name for our beautiful American instrument.

Our first instruments would seem to have been named by the carpenters who built them; first we had "the square," and then came "the upright," good, honest carpentry terms; but the "grand" was quite the most American of all. And when the makers began to modify the term, and gave us "the parlor-grand," it certainly "went with" the "whatnots" and the "lambrequins" and the "everything-get-aways."

After that they gave us the "quarter-grand."

Fancy anything being one-quarter grand! To be wholly grand is one thing, but to be only one-fourth grand is to be a humbly-majestic piano instrument, or a "humbly-majestic piano." How make the two go together?

Really it would almost be better to stick to the good plain carpenter's name and call it, as the children do, "the three-cornered piano."

It is noticeable that the manufacturers of the various phonographs earnestly try to give their instrument names which are at once descriptive, which designate, and which sound well. I do not say that they all succeed, but the attempt to do so is evident.

It must be that there is a name for our lovely "grand" without going back to the length of its very first and certainly descriptive name—"the clavi-cembalo-conforte-piano." What call this be?





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By Ben Veneto

THE various rituals and ceremonies of fraternal orders are greatly enhanced in beauty and impressiveness by the introduction of appropriate music. This fact is so keenly appreciated that the membership of a really competent musician is hailed as a great acquisition and hopes are entertained that he will add a new and valuable feature to the future activities of the organization. In some cases this hope is realized, but too often even the best musicians are awkward and helpless under their new responsibilities and fall short of realizing the true possibilities of the occasion. The reason is not far to seek; they are, from the very nature of the case, unfamiliar with the ritual, and they have either no precedent whatever to go by, or that of some amateur musician of very limited skill.

The subject is a difficult one to treat in print, because the ritual of most such orders is secret, which prevents the giving of such concrete examples as might be most helpful. In spite of this limitation, however, we hope to be able to suggest some ideas of value.

Most such organizations as we have in mind make provision for an "organist" and pay him a certain fee for his services, although at the present time the piano is more often the instrument actually in use, except with some wealthy bodies in the larger cities which are fortunate enough to own a good pipe organ. Of course, the choice of music will differ considerably according to the suggestions in this article.

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## Marches for "Peregrination"

However much they may differ in character, nearly all lodge ceremonies embody some form of march about the hall. This may be for certain officers, for the candidates with their conductors, or in rare cases for the whole membership present; it may be marching of a military character, of a solemn and sedate character, or of a jovial character; in general, slow marches (but not too funeral in sentiment) are the most called for. The musician should be keenly alert and sensitive to the particular sentiment of the occasion and should try to catch the steps of those marching, in order neither to hurry them or slow them up. One difficulty that calls for particular skill and adroitness in order to deal with in an artistic manner, is this: the march is not continuous, but is interrupted at certain points. To break off suddenly in the midst of a phrase is crude and inartistic; to prolong it unduly when the procession halts, especially while the officers are speaking is to impair the beauty of the ritual. There are, then, two possibilities between which one may choose: to continue playing, but suddenly fall to a *Pianissimo*, or, to use for a march some thing which easily and naturally divides into short phrases, and which by a slight change may be concluded at any one of several different points.

A good example of such a piece is the *Andante* from Beethoven's *Sonata Op. 10, No. 2*; another is Schumann's *Nachtstück* in F. Still another is Gounod's

*March Romaine*. Among MacDowell's compositions there is a *March* of a peculiarly mysterious character which fits in admirably with a certain type of ceremony, as does also Gottschalk's *March de Nuit*. We sincerely trust, however, that no one will blindly limit himself to the few pieces we happen to name, but will search eagerly and intelligently the whole literature of the best music for that which will suit his particular need.

## "Savior Faire"

One should avoid glaring anachronisms. In case it is impossible to supply music actually characteristic of the idea typified in the ceremonies, then one should use an unfamiliar piece which at least has no incongruous associations. Sousa's *Stars and Stripes Forever* is a fine march, but would hardly be expected on the day which celebrated the completion of the Great Pyramid of Egypt, and it would rather jar one's sensibilities to hear *Hot Time in the Old Town Tonight*, when an early Christian martyr is supposed to be on his way to a fiery death. This may seem a totally unnecessary warning, but as a matter of fact the writer has several times heard some most equally crude choice of music on the part of lodge organizers, though the particular examples given are entirely imaginary.

## Two Types of Ceremony and of Music

This leads us to a brief discussion of the character of initiation and degree ceremonies in general, which will not be out of place here, as it has a very important bearing on the character of the music used. Many "degree" ceremonies are intended to represent some important event in the early history of the order in question. Whether the events are actual historical facts or merely myths or fables is not important for our present purpose, but the representation is either one or the other of two sorts: either it is symbolic, and consists of a series of more or less fanciful proceedings of a ceremonial nature, which are afterward explained to the candidate, or it is acted like a drama, with due attention to realism in the acting, costumes and scenery. Sometimes both methods are in use in the same organization, and one or the other is used, according to the convenience and discretion of the officers. One may compare it to the difference between a picture and a conventionalized design—a "heart" in heraldry or on a valentine is a far different looking thing from a statue of the heart in a work on anatomy. To return to the point—if the ceremonies are an out-and-out drama then one may use "incidental music" at any point where it will heighten the effect in exactly the way it would be used in a theater. Listening to a good theater orchestra at the production of some melodrama will teach one more than could be told in this article. On the other hand if the ceremony is formal and symbolic, then the music must be of a more formal nature, and should closely synchronize with the movements of those taking part. For instance, take the case (purely imaginary) of a party of men sent out on a hurried search for some one or something and dispersing by agreement in different directions; if this were enacted as a drama some theatrical "hurry music" would be the proper thing; if as a ceremony, they would probably disperse in an orderly and systematic manner and go through certain marching evolutions.

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